

DEC 1 1945

DETROIT

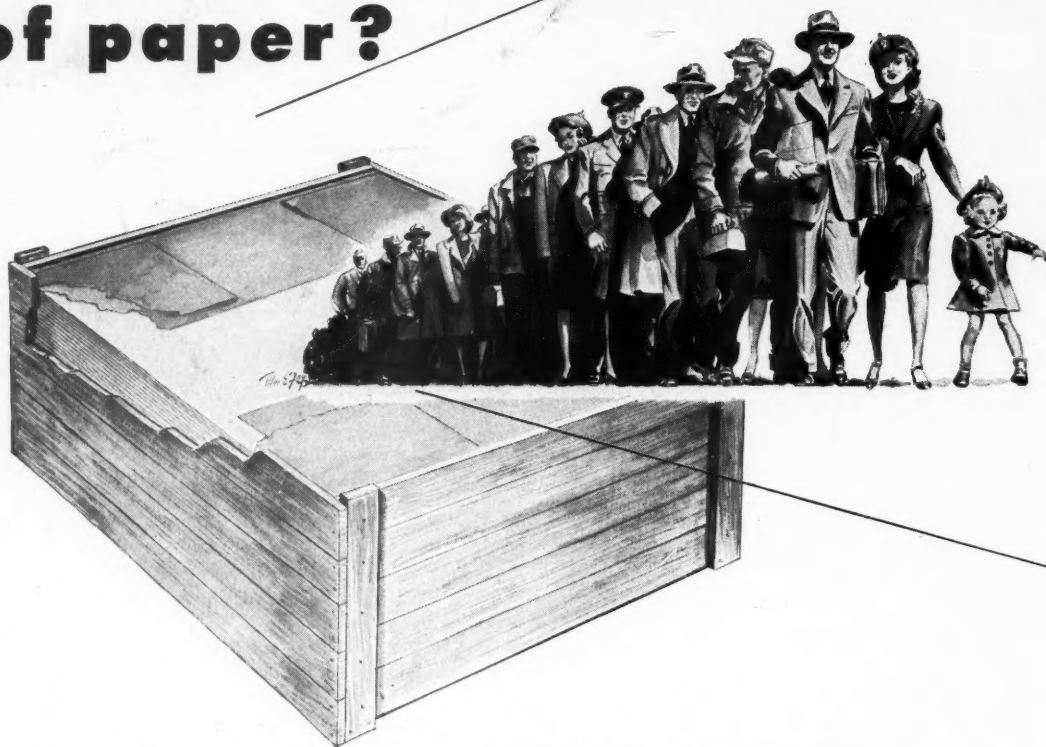
The Inland Printer

november 1945

and market
time and tide [^] wait for no man

★

How many people in a case of paper?



Prospects, friends, customers... that's what you buy in advertising... not merely paper and ink and plates. How many you get depends obviously upon your product, salesmen, distribution, and the quality of the advertising sent out to represent you. Of course that's trite, but in four years of war it has slipped a lot of minds. With advertising plans going full speed ahead, remember the important part the many grades of Champion paper take in the effective presentation of sales stories. Choose Champion for all your printing, and get more people out of every case.

THE *Champion Paper* AND FIBRE COMPANY... HAMILTON, OHIO



Manufacturers of advertisers' and publishers' coated and uncoated papers, bristols, bonás, envelope papers, tablet writing and papeteries... 2,000,000 pounds a day
MILLS AT HAMILTON, OHIO... CANTON, N. C... HOUSTON, TEXAS

District Sales Offices

NEW YORK • CHICAGO • PHILADELPHIA • CLEVELAND • BOSTON • ST. LOUIS • CINCINNATI • ATLANTA

LU
Publ
(Send
Enter



Some Advantages of *Ludlow* *All-Slug Composition*

- Type supply that never fails
- Wide selection of faces—full-size range
- No broken or worn letters
- Unbreakable italics and scripts
- Effectively used by competent compositors
- Immediate change of size or face
- Faster setting with matrix "gathering"
- Rapid and easy spacing
- Economical all-slug make-up
- Self-quadding and self-centering
- Single justification of long lines
- Corrected forms stay correct
- No work-ups on presses
- Simplicity of mechanism
- Economical ruleform composition
- Accurate slug-height reduces makeready
- Conserves floor space

Only with the Ludlow can all these advantages, and many others, be fully realized and turned into profits

LUDLOW TYPOGRAPH COMPANY 2032 Clybourn Ave., Chicago 14

Published monthly by Maclean-Hunter Publishing Corporation, 300 West Jackson Boulevard, Chicago 6, Illinois. Subscription, \$4.00 a year in advance; single copies, 40 cents. (Send Canadian funds—\$4.50 a year; single copies, 45 cents—to The Inland Printer, Terminal A. P. O. Box 100, Toronto.) Foreign \$5.00 a year; single copies, 50 cents. Entered as second-class matter, June 25, 1935, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Copyrighted, 1945. Maclean-Hunter Publishing Corporation.

THE BIGGEST THING IN THE WORLD CAN BE A PIECE OF PAPER



This is it!

The signatures on the victory parchments are dried. History, dipping its quill in hope, writes *finis* to war.

In the light of such blessings we are asked to "subscribe" to the 8th Victory Loan. Now, all of us know that it is far more than a good investment—more than the final privilege of its kind.

We know that it is our personal expression of reverence for those who fell—it is our respect for the tears of those who mourn them. We know that it is the happy home-coming of millions of gallant fighters. It is freedom from dread headlines, and the blood, sweat and tears of war.

It represents a brighter, safer future for

youngsters who greet us when work is done. It is the quiet satisfaction of the war worker who gave his utmost in emergency. It is the inner comforting feeling of a nation whose way of life has been preserved.

Could *any* American go less than the very limit in this 8th Victory Loan, considering all that has been bestowed on us?

We don't think that *anyone* will.

Included in Oxford's line of quality printing and label papers are: Enamel-coated—Polar Superfine, Mainefold, White Seal, Rumsford Enamel and Rumsford Litho CIS; Uncoated—Engravatone, Carfax, Aquaset Offset, Duplex Label and Oxford Super, English Finish and Antique.



**OXFORD
PAPER
COMPANY**

230 Park Avenue, New York 17, N. Y.

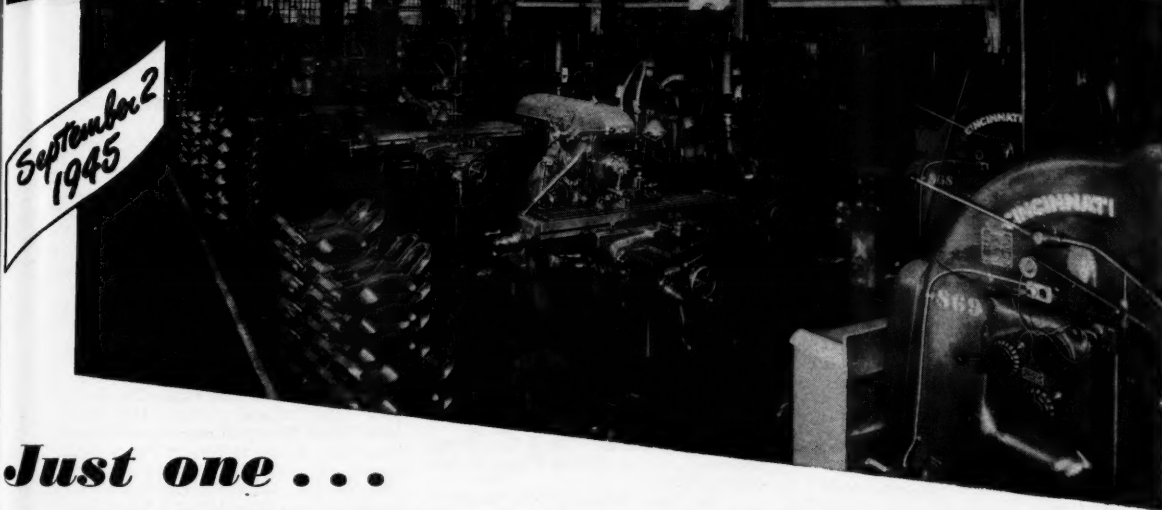
MILLS at Rumsford, Maine and
West Carrollton, Ohio

WESTERN SALES OFFICE:
35 East Wacker Drive, Chicago 1, Ill.

8TH AND FINAL VICTORY LOAN—OCTOBER 29 TO DECEMBER 8



December 31
1940



September 2
1945

Just one . . .

of a dozen reconversion problems

WE might observe impatiently that reconversion is the pause that distresses—seemingly a lapse of time when “nothing goes nowhere.” A glance at the contrasting photographs above reveals one of the many major problems hindering reconversion. Hundreds of special machine tools, each averaging a medium press in size and acquired over four war years, must be carefully cleaned, inspected, grease-coated, packed—and then await Government directions for shipment. Meanwhile, these machine tools occupy floor space formerly used and needed now for peacetime purposes.

The same resourceful Miller ingenuity which developed the leading modern automatic cylinder press and which surmounted wartime obstacles to earn the Army-Navy “E” Award with stars for excellence in war material production, is concentrated on the manufacture of printing machinery.

We assure our many friends who have expressed interest in the early availability of modern Miller Automatics, that everything possible is being done at this time to start the delivery of presses as early in the new year as human effort can contrive.



MILLER PRINTING MACHINERY CO., PITTSBURGH, PA.

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"

You, too, can be one of the printers



Many of your customers need new letterheads. They'll appreciate your suggestions for new, modern design.

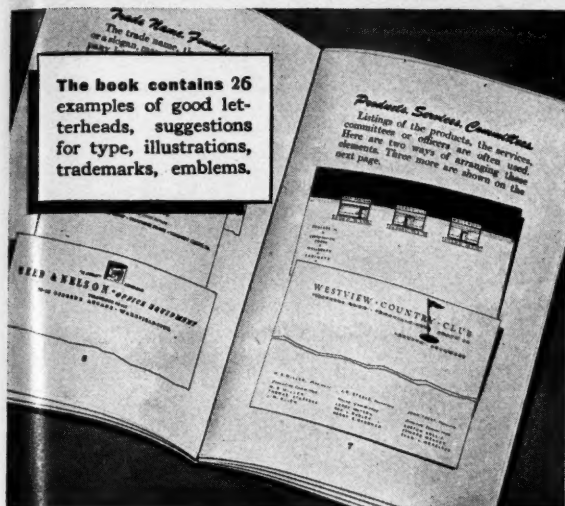


Use the new Hammermill Idea-book, "Your Next Letterhead," to work out these designs for your customers.

Get your copy of "Your Next Letterhead." FREE from any of the country's leading paper merchants listed below. All are Hammermill Agents:

ALABAMA		KANSAS		NEVADA	
Birmingham	Strickland Paper Co., Inc.	Topeka...	Carpenter Paper Company	Reno.....	Zellerbach Paper Co.
ARIZONA		Topeka.....	Midwestern Paper Co.	NEW JERSEY	
Phoenix.....	Zellerbach Paper Co.	Wichita...	Western Newspaper Union	Newark.....	Lathrop Paper Co., Inc.
ARKANSAS		KENTUCKY		Newark....	Henry Lindenmeyr & Sons
Little Rock.	Western Newspaper Union	Louisville.....	Miller Paper Co., Inc.	NEW MEXICO	
CALIFORNIA		Louisville		Albuquerque...	Carpenter Paper Co.
Fresno.....	Zellerbach Paper Co.	LOUISIANA		NEW YORK	
Los Angeles	Zellerbach Paper Co.	New Orleans...	E. C. Palmer & Co., Ltd.	Albany.....	Hudson Valley Paper Co.
Oakland.....	Zellerbach Paper Co.	Shreveport...	E. C. Palmer & Co., Ltd.	Buffalo.....	The Alling & Cory Co.
Sacramento	Zellerbach Paper Co.	MAINE		Buffalo.....	Holland Paper Co., Inc.
San Diego.....	Zellerbach Paper Co.	Portland.....	C. M. Rice Paper Co.	New York....	The Alling & Cory Co.
San Francisco	Zellerbach Paper Co.	MARYLAND		New York	
San Jose.....	Zellerbach Paper Co.	Baltimore.	The Baxter Paper Company	Beekman Paper & Card Co., Inc.	
Stockton.....	Zellerbach Paper Co.	Baltimore.....	O. F. H. Warner & Co.	New York.....	F. A. Flinn, Inc.
COLORADO		Hagerstown.	Antietam Paper Co., Inc.	New York	
Denver....	Carpenter Paper Company	MASSACHUSETTS		Green & Low Paper Co., Inc.	
Pueblo....	Carpenter Paper Company	Boston.....	Carter, Rice & Co., Corp.	New York....	Lathrop Paper Co., Inc.
CONNECTICUT		Boston.....	Storrs & Bement Co.	New York....	Henry Lindenmeyr & Sons
Hartford....	Green & Low Paper Co.	Springfield		New York....	Miller & Wright Paper Co.
Hartford..	The Rourke-Eno Paper Co.	The Paper House of New England		New York....	Reinhold-Gould, Inc.
New Haven		Springfield..	Thacker-Craig Paper Co.	New York....	Union Card & Paper Co.
The Rourke-Eno Paper Co.		Worcester		Rochester....	The Alling & Cory Co.
New Haven.....	Storrs & Bement Co.	Charles A. Esty Paper Co., Div.		Syracuse.....	The Alling & Cory Co.
DISTRICT OF COLUMBIA		MICHIGAN		Troy.....	Troy Paper Corporation
Washington..	R. P. Andrews Paper Co.	Detroit.....	Beecher, Peck & Lewis	NORTH CAROLINA	
FLORIDA		Flint.....	Beecher, Peck & Lewis	Charlotte.....	Caskie Paper Co., Inc.
Jacksonville.	Virginia Paper Co., Inc.	Grand Rapids...	Carpenter Paper Co.	Raleigh	
Tampa.....	E. C. Palmer & Co., Ltd.	Lansing.....	The Dudley Paper Co.	Epes-Fitzgerald Paper Co., Inc.	
GEORGIA		MINNESOTA		NORTH DAKOTA	
Atlanta.....	S. P. Richards Paper Co.	Duluth.	John Boshart Paper Company	Fargo.....	Western Newspaper Union
IDAHO		Minneapolis		OHIO	
Boise.....	Zellerbach Paper Co.	The John Leslie Paper Co.		Akron.....	The Alling & Cory Co.
ILLINOIS		Saint Paul.	The John Leslie Paper Co.	Cincinnati	
Chicago.....	Chicago Paper Co.	MISSISSIPPI		The Diem & Wing Paper Co.	
Chicago.....	Bradner Smith & Co.	Jackson.....	Jackson Paper Company	Cleveland.....	The Alling & Cory Co.
Chicago.....	Swigart Paper Co.	MISSOURI		Cleveland...	The Petrequin Paper Co.
Peoria.....	Peoria Paper House, Inc.	Kansas City....	Carpenter Paper Co.	Columbus.	The Central Ohio Paper Co.
Quincy.....	Irwin Paper Co.	Kansas City...	Midwestern Paper Co.	Toledo...	The Central Ohio Paper Co.
Springfield.	The Capital City Paper Co.	Saint Louis...	Beacon Paper Company	OKLAHOMA	
INDIANA		Saint Louis...	Tobey Fine Papers, Inc.	Oklahoma City..	Carpenter Paper Co.
Fort Wayne...	Butler Paper Co., Inc.	Springfield....	Springfield Paper Co.	Oklahoma City	
Indianapolis...	Crescent Paper Co.	MONTANA		Western Newspaper Union	
IOWA		Billings...	Carpenter Paper Company	Tulsa..	Taylor Paper Co. of Oklahoma
Des Moines....	Carpenter Paper Co.	Great Falls.	The John Leslie Paper Co.	OREGON	
Des Moines		NEBRASKA		Eugene.....	Zellerbach Paper Co.
Western Newspaper Union		Lincoln....	Carpenter Paper Company	Portland.....	Zellerbach Paper Co.
Sioux City....	Carpenter Paper Co.	Lincoln....	Western Newspaper Union	PENNSYLVANIA	
Sioux City.	Western Newspaper Union	Omaha....	Carpenter Paper Company	Allentown.	Lehigh Valley Paper House
		Omaha....	Western Paper Company	Div. S. Walter, Inc.	
				Erie.....	The Daka Paper Company

who are using this book to . . .



Build up
profitable
letterhead
business!

Send for your
copy today

It's FREE



"Your Next Letterhead" is one of the most popular idea-books among printers that Hammermill has ever published. That's because it's a business-builder—a good-will builder—that really works. Get your free copy. With it will be sent a supply of the Hammermill Letterhead Layout Sheet.

REMEMBER: the best-designed letterhead will fail to do its job if it is printed on inferior paper. To be safe, rely on Hammermill Bond.



MAIL THIS
COUPON
NOW!

HAMMERMILL
BOND

Send this coupon to your Hammermill Agent or mail it to Hammermill Paper Company, 1601 E. Lake Road, Erie, Pa. Please send me—free—a copy of "YOUR NEXT LETTERHEAD," also a supply of Letterhead Layout Sheets.

Name _____ Position _____
(Please attach to, or write on, your business letterhead) IP-NO.

The book contains 26 examples of good letterheads, suggestions for type, illustrations, trademarks, emblems.

Products, Services, Committees
Listings of the products, the services, committees or officers are often used. Here are two ways of arranging these elements. Three more are shown on the next page.

PENNSYLVANIA (cont.).

Erie Durico Paper Company
Harrisburg Johnston, Keffer & Trout
Philadelphia Paper Merchants, Inc.
Philadelphia

The Thomas W. Price Co.
Philadelphia D. L. Ward Co.
Pittsburgh The Alling & Cory Co.
Reading Van Reed Paper Co.
Scranton Megargee Brothers, Inc.
York Andrews Paper House of York

RHODE ISLAND

Providence R. L. Greene Paper Co.
SOUTH CAROLINA

Columbia

Epes-Fitzgerald Paper Co., Inc.

TENNESSEE

Memphis Tayloe Paper Co.
Nashville Clements Paper Co.

TEXAS

Amarillo Carpenter Paper Company
Austin Carpenter Paper Company
Dallas Carpenter Paper Company
Dallas E. C. Palmer & Co., Ltd.
Fort Worth Carpenter Paper Company
Harlingen Carpenter Paper Company
Houston E. C. Palmer & Co., Ltd.
Lubbock Carpenter Paper Company
San Antonio Carpenter Paper Co.

UTAH

Ogden Carpenter Paper Company
Salt Lake City Carpenter Paper Co.
Salt Lake City

Western Newspaper Union
Salt Lake City Zellerbach Paper Co.

VIRGINIA

Lynchburg Caskie Paper Co., Inc.
Norfolk The Old Dominion Paper Co.
Richmond

Epes-Fitzgerald Paper Co., Inc.
Richmond Richmond Paper Co., Inc.

WASHINGTON

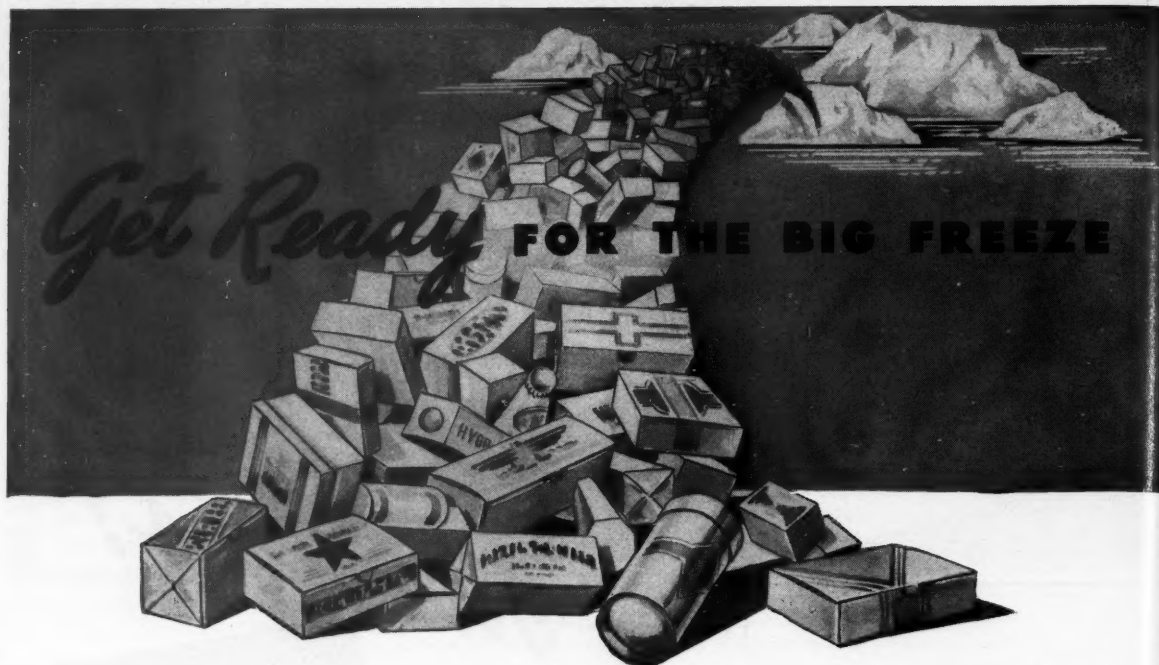
Seattle Zellerbach Paper Co.
Spokane Zellerbach Paper Co.
Tacoma Standard Paper Co.
Walla Walla Zellerbach Paper Co.

WEST VIRGINIA

Charleston Copco Papers, Inc.
Clarksburg R. D. Wilson Sons & Co.

WISCONSIN

Milwaukee The Bower Paper Company



SURVEYS indicate that frozen food sales may boom to half a billion dollars annually with the introduction of numerous new products by established companies and scores of additional enterprises. Allowing for letterpress jobs, this still means many millions of food cartons to be lithographed to the tune of many thousands of dollars worth of offset. And this is but one of numerous commercial activities which will produce a large aggregate of such business — with most of it going to those lithographers best able to handle it.

The ability to handle it — and handle it profitably — depends chiefly on equipment capable of large volume production with speed.

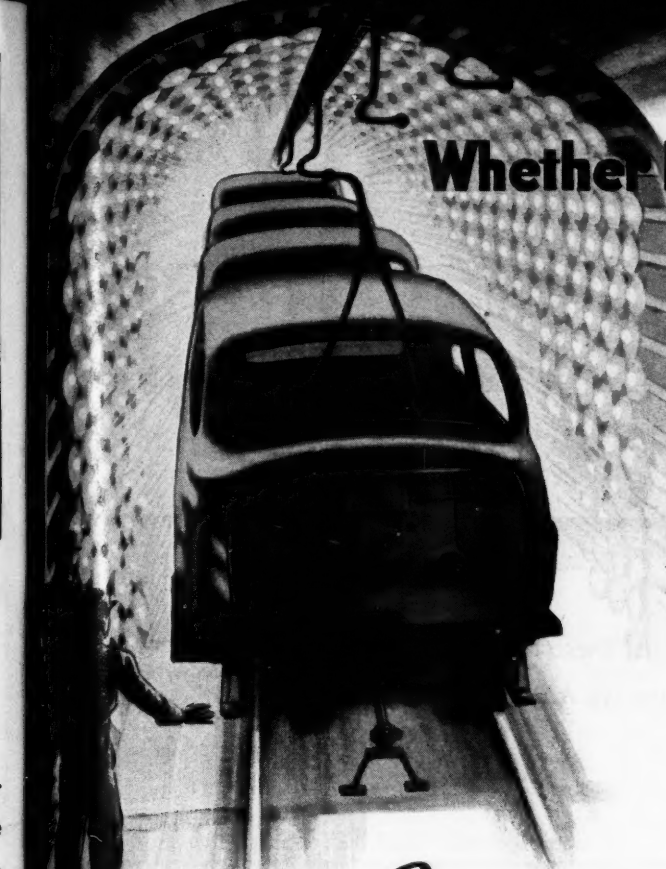
fine quality results and safe, economical operation. And that briefly describes the performance of the Hoe Multi-Color Offset Sheet Feed Press which lithographs four colors on one side of a sheet as large as 50" by 72" in a single operation. Also available for web feed. Combining the advantages of non-stop sheet registration, pre-registered plates, automatic register control, unequalled ink and water distribution and other advanced features, Hoe Offset Presses are the last word in mechanical preparedness for a large and profitable offset business.

Get ready for the post-war boom in lithography. Make a memo right now to talk over ways and means with a Hoe representative.

R. **HOE** & Co., Inc.

910 EAST 138th STREET (at East River) NEW YORK 54, N. Y.

Branches: BOSTON • CHICAGO • SAN FRANCISCO • BIRMINGHAM



Whether Making Automobiles or Book Paper

Speeding the Manufacture Invariably Reduces Costs

Years ago when industry developed tradition-shattering methods which produced better automobiles in a fraction of the former time, motor cars were removed from the luxury class.

Now Ford has developed a new idea to dry and harden the finish faster. This method uses invisible rays which penetrate the layer of enamel, raise the temperature of the metal underneath and *dry the finish from inside out in far less time than the usual baking process.*

Similarly... when the cost of enamel-coated printing paper made it impractical for many publications and brochures... *Consolidated speeded-up the making and coating of paper* to such a degree that, with no lessening of quality, drastic price reductions were possible.

Consolidated COATED Papers AT UNCOATED PAPER PRICES

It was inevitable that the introduction of Consolidated Coated Papers at uncoated paper prices would cause a revolution in the field of quality printing.

Advertisers, who had been forced by budget requirements to be satisfied with less effective reproductions of their engravings on uncoated stocks, *were able to buy a high grade enamel at no greater cost.* Others who had previously paid high prices for coated paper found they could make *worth while savings* without lessening the appearance or effectiveness of their printed pieces.

Publishers and printers no longer were

forced to compromise between quality and price.

For Consolidated Coated provided the printing surface needed for clear-cut, life-like illustrations...

necessary strength to stand up on high speed presses... and bulk and opacity to prevent "show through".

If the cost of paper is a problem, one of Consolidated's grades can solve it. For Consolidated provides fully coated papers of unquestioned quality at prices no greater and in some cases less than those of uncoated stocks.



CONSOLIDATED WATER POWER & PAPER COMPANY

MAIN OFFICE
WISCONSIN RAPIDS, WISCONSIN

Four Branch Mills : : : All in Wisconsin

SALES OFFICE
1212 N. LA SALLE ST., CHICAGO

FAWCETT DISTRIBUTES 9 MAGAZINES SOLD OVER

THAT'S VIRTUALLY ONE-FIFTH of these top periodicals — a record that speaks for itself. The following are A.B.C. figures for the last six months of 1944:

<i>Publication</i>	<i>1944 Position</i>	<i>Circulation</i>
True Confessions	4	1,843,274
Captain Marvel Adventures	8	1,221,649
Hit Parader	21	777,683
Motion Picture	22	763,666
Whiz Comics	24	723,767
Movie Story Magazine	30	554,596
Life Story Magazine	36	481,005
True	38	440,110
Mechanix Illustrated	48	368,092

THERE IS A REASON . . . Sales results are what count: And sales depend on effective distribution. Fawcett offers a publisher the most effective distribution through its vast, scientifically-correct resources, and its rich experience in independent distribution — which add up to sales:

OF THE 48 MOST-READ AMERICA'S NEWSSTANDS

PUBLISHERS, interested in results, will find some outstanding accomplishments in these actual Fawcett Distributing sales figures:

MAGAZINE NO. 1

From inception to 700,000 sales per issue in two years.

MAGAZINE NO. 2

From 26,000 to 457,000 sales per issue in 22 months.

MAGAZINE NO. 3

From 50,000 to 144,000 sales in 15 issues.

Equally impressive records on many more publications are available for your inspection so that you can plainly see just how *your* magazine could grow with the other Fawcett-distributed publications.

A field force of more than 70 representatives is available without cost to specialize in building

The Fawcett Distributor, biggest and finest trade magazine in the field, promotes your magazine among Independent Wholesalers and Retailers.



greater newsstand sales for *your* magazine. Your magazine is promoted without cost to Independent Wholesalers and Retailers through the pages of the Fawcett Distributor, the largest and finest trade magazine in the field. Technical aid and advice from Fawcett executives is available to *you* at all times.

For further information about *your* magazine and its sales and distribution, — call or write Roscoe K. Fawcett of Fawcett Distributing Corporation, Greenwich, Conn.

**For The Best in News-
stand Sales Results—
Fawcett Distributing Corp.**





Experience is a Hard School

The school of experience, described by some as "The University of Hard Knocks," is the world's oldest educational institution—and in many ways its most practical. Theories are fine, but too often they just don't stand the test of real life. As we approach our centennial and reflect on ninety-seven years of paper making right here on one

spot, we can't help feeling that the wars the floods, the panics and depressions we have weathered have given us a greater resourcefulness, a quicker adaptability and a stronger faith in meeting all problems of making good paper. We believe in our country, in our institutions, in our goods and we have abiding faith in the future.

THE BECKETT PAPER COMPANY

Buckeye, Beckett and Ohio Covers, Beckett Offset and Opaque, Buckeye, Beckett and Tweed Texts, Special Military Papers

MAKERS OF GOOD PAPER IN HAMILTON, OHIO, SINCE 1848

HOW YOUR BUSINESS CAN PROFIT FROM OUR WARTIME EXPERIENCE

Although we have been able to continue serving our regular customers during the war, the demands imposed on our facilities by the government have prevented the adding of many new names to the list. First thought was given to picking a job for Uncle Sam, which until the development of new Graphic Arts processes and equipment, was impossible. A serious bottleneck had to be broken.

Startling new methods and devices, which make for even faster service than heretofore considered possible, are now ready and waiting to serve you as soon as the pressure is relaxed. Perhaps even now we can effect some economies for you.

More than 200 of America's leading lithographers and printers have come to depend upon Graphic Arts for plates and preparatory material of every kind, color process, black and whites, highlights, posters, line or halftone negatives or positives and machine transfer, or photo-composed press plates, albumen or deep etch. A complete art and photographic service and direct color separations are again available.

We operate 24 hours a day, with overnight deliveries to most printing centers. Write, wire or phone your requirements.

MAIN OFFICE AND PLANT • TOLEDO 3, OHIO
JACKSON AT 15TH ST. • PHONE MAIN 3167

CHICAGO 201 North Wells Street
OFFICE Phone Randolph 2300

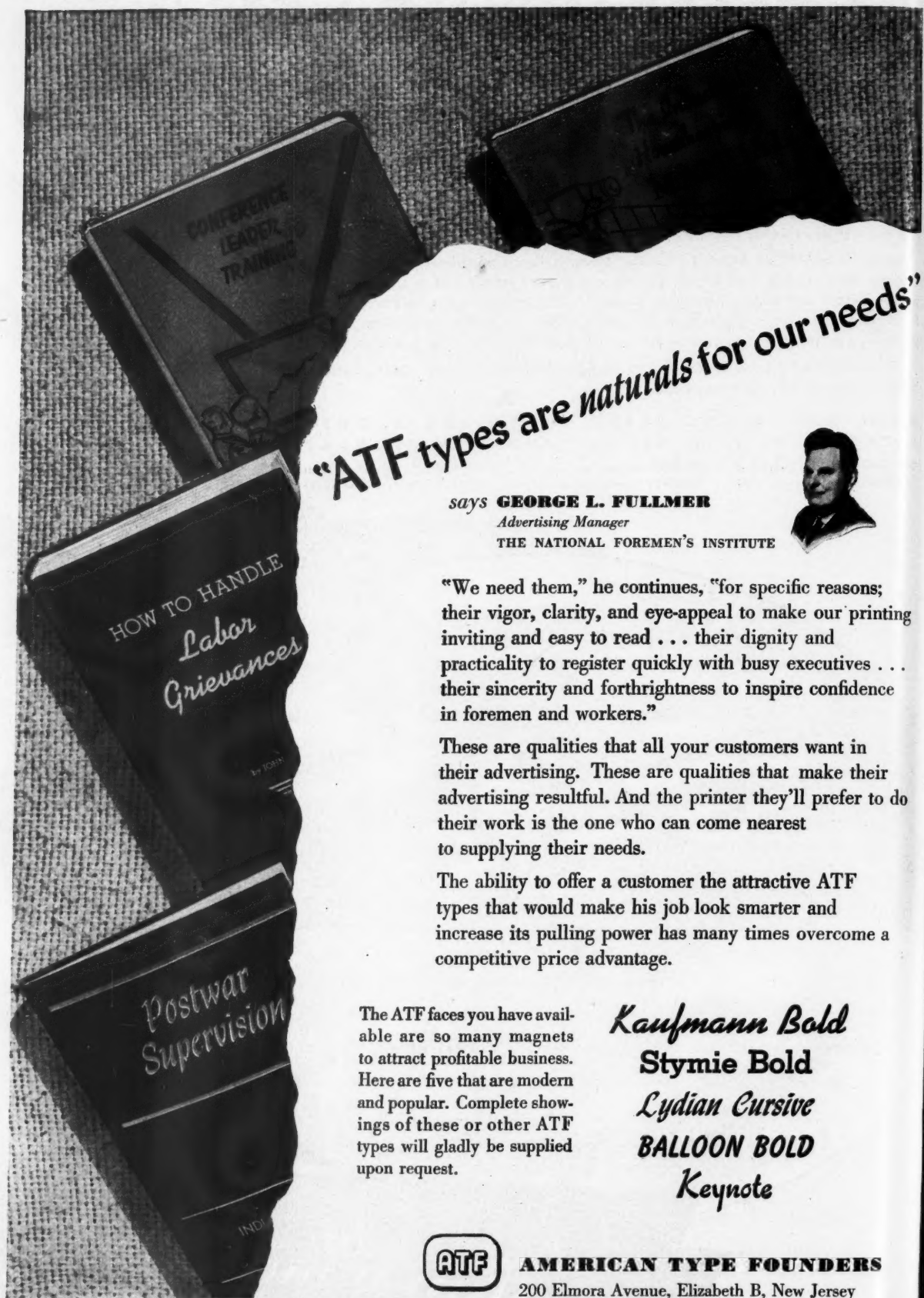
DETROIT Elizabeth and John St.
BRANCH Phone Randolph 9132

NEW YORK 148 West 23rd Street
OFFICE Phone CHelsea 3-3309



Graphic Arts Corporation OF OHIO
MAKERS OF FINE PRINTING PLATES
TOLEDO • NEW YORK • CHICAGO • DETROIT

● WE DO NOT
OWN PRESSES



"ATF types are naturals for our needs"

says **GEORGE L. FULLMER**

Advertising Manager

THE NATIONAL FOREMEN'S INSTITUTE



"We need them," he continues, "for specific reasons; their vigor, clarity, and eye-appeal to make our printing inviting and easy to read . . . their dignity and practicality to register quickly with busy executives . . . their sincerity and forthrightness to inspire confidence in foremen and workers."

These are qualities that all your customers want in their advertising. These are qualities that make their advertising resultful. And the printer they'll prefer to do their work is the one who can come nearest to supplying their needs.

The ability to offer a customer the attractive ATF types that would make his job look smarter and increase its pulling power has many times overcome a competitive price advantage.

The ATF faces you have available are so many magnets to attract profitable business. Here are five that are modern and popular. Complete showings of these or other ATF types will gladly be supplied upon request.

Kaufmann Bold
Stymie Bold
Lydian Cursive
BALLOON BOLD
Keynote



AMERICAN TYPE FOUNDERS

200 Elmora Avenue, Elizabeth B, New Jersey

TRADITIONALLY PREFERRED FOR PRECISION PRINTING PRODUCTION



The problems of war in bowing out, usher in the issues of peace. What lies ahead? Wherein lies the future of electronics, plastics, radar, atomic energy? How about improved metals and perfected papers. Wartime skills must be turned to peacetime progress. We know for certain that here at Northwest the intensive experience of recent months added to the extensive experience of years assures printing and utility papers that will meet every challenge to their traditional superiority.

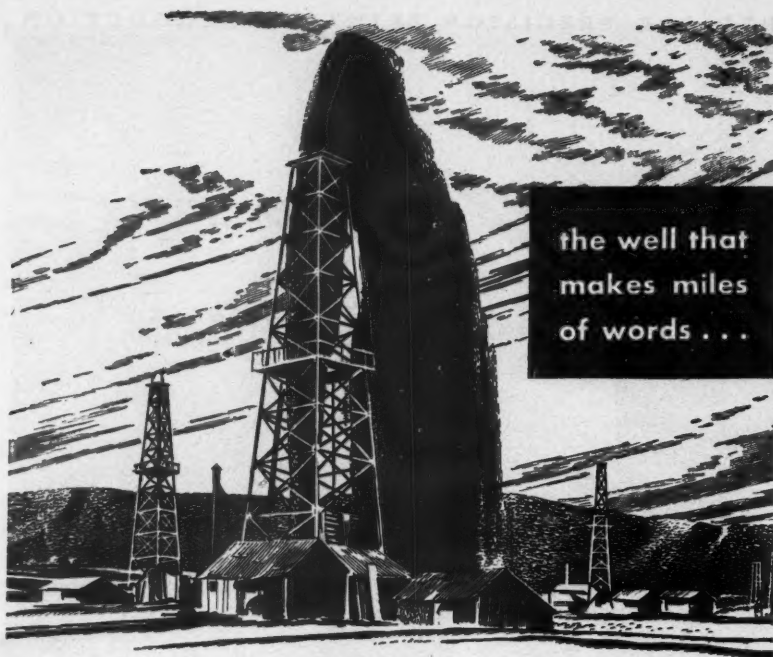
NORTHWEST

Pedigreed Papers

ALWAYS MAKE
GOOD PRINTING
BETTER

THE NORTHWEST PAPER COMPANY • CLOQUET, MINNESOTA

When Writing These Advertisers, Please Mention THE INLAND PRINTER



the well that
makes miles
of words . . .



**In BLACK and WHITE,
HUBER RESOURCE-fulness
STANDS OUT!**

OIL is one of Huber's many important resources. Versatile in its uses, petroleum and its derivatives are prime ingredients of high grade, modern news and publication inks. Up from the ground comes this precious fluid to find its way into print that informs, entertains and influences millions of people.

Unique in the ink industry, Huber produces most of the ingredients used in the production of its black inks—from the ground up. Because of this, the uniformity and quality of Huber news and publication inks are recognized standards. If you are impressed with the readability of your favorite newspaper, the chances are it is printed with Huber ink.

Over the war years, much of our energy has been devoted to the production of critical war material; WYEX Carbon Black, SUPREX Clay and synthetic rubber chemicals. This has added a wealth of research knowledge, vastly expanded production capacity and experience which promises an interesting peacetime future.

Today, we are eager to place our widened knowledge and increased facilities at the disposal of those who want only the *best* in printing inks.

J. M. HUBER, INC.
New York; Chicago; St. Louis;
Boston; Huber, Ga.; Graniteville and
Langley, S. C.; Borger, Texas.

PRINTING INKS, PETROLEUM, NATURAL GAS AND GASOLINE,
CARBON BLACKS, CHINA CLAYS, RUBBER CHEMICALS.



MEAD
papers

NATIONALLY-DISTRIBUTED

ALA.: Partin Paper Co.; Sloan Paper Co.
ARIZ.: Blake, Moffitt & Towne; Zellerbach.
ARK.: Roach Paper Co.
CAL.: Blake, Moffitt & Towne; Commercial Paper Corp.; General Paper Co.; Zellerbach.
COLO.: Dixon & Co.
CONN.: Rourke-Eno Paper Co.; John Carter & Co. D. of C.; R. P. Andrews; Barton, Duer & Koch; Stanford.
FLA.: Capital Paper Co.; Central Paper Co.; Everglade Paper Co.; Jacksonville Paper Co.; Tampa Paper Co.
GA.: Atlantic Paper Co.; Graham Paper Co.; Macon Paper Co.; Sloan Paper Co.
IDA.: Blake, Moffitt & Towne; Zellerbach.
ILL.: Berkshire Paper Co.; Birmingham & Prosser; Blunden-Lyon Paper Co.; Chicago Paper Co.; Dwight Bros. Paper Co.; LaSalle Paper Co.; Marquette Paper Corp.; Messinger Paper Co.; Midland Paper Co.; Swigart Paper Co.; James White.
IND.: Central Ohio; Century Paper Co.; Diem & Wing; C. P. Lesh; Crescent Paper Co.
IOWA: Carpenter Paper Co.
KAN.: Carpenter Paper Co.
KY.: Louisville Paper Co.
LA.: Alco Paper Co.
ME.: Arnold-Roberts; C. H. Robinson.
MD.: Antietam Paper Co.; Barton, Duer & Koch; Baxter Paper Co.; O. F. H. Warner & Co.
MASS.: Arnold-Roberts; Butler-Dearden; Carter, Rice & Co.; John Carter & Co.; Century Paper Co.; Cook-Vivian; Paper House of N. E.; Storrs & Bement Co.; Whitney-Anderson.
MICH.: Beecher, Peck & Lewis; Birmingham & Prosser; Carpenter Paper Co.; Grand Rapids Paper Co.; Seaman-Patrick; Union Paper & Twine.
MINN.: John Boshart; General Paper Corp.; Stilwell-Minneapolis Paper Co.; E. J. Stilwell.
MO.: Acme Paper Co.; Birmingham & Prosser; Central States Paper Co.; K. C. Paper House; Tobey Fine Papers, Inc.; Weber Paper Co.; Zellerbach.
MONT.: Carpenter Paper Co.
NEB.: Carpenter Paper Co.
N.J.: Bulkley, Dunton & Co.; Lathrop Paper Co.; Lewmar Paper Co.; J. E. Linde; Henry Lindenmeyr & Sons.
NEW YORK CITY: H. P. Andrews; Beekman Paper & Card Co.; Bulkley, Dunton & Co.; Canfield Paper Co.; M. M. Elish & Co., Inc.; Forest Paper Co.; Green & Low; Lathrop Paper Co.; J. E. Linde; Henry Lindenmeyr & Sons; Marquardt & Co.; Merriam Paper Co.; Miller & Wright; A. W. Pohlman; Reinhold-Gould, Inc.; Schlosser Paper Corp.; Vernon Bros. & Co.; Walker-Goulard-Plehn; Willmann Paper Co.
NEW YORK: Fine Papers Inc.; Franklin-Cowan; J. & F. B. Garrett; W. H. Smith; Union Paper & Twine.
N. C.: Dillard Paper Co.
OHIO: Ailing & Cory Co.; Central Ohio; Chatfield Paper Corp.; Cleveland Paper Co.; Diem & Wing; The Johnston Paper Co.; Ohio & Michigan Paper Co.; Scioto Paper Co.; Union Paper & Twine Co.
OKLA.: Carpenter Paper Co.; Tulsa Paper Co.
ORE.: Carter, Rice & Co. of Ore.; Fraser; Zellerbach.
PA.: Ailing & Cory Co.; Chatfield & Woods; A. Hartung & Co.; Johnston, Keffer & Trout; Thos. W. Price Co.; Raymond & McNutt Co.; G. A. Rinn; Schuykill Paper Co.; Whiting-Patterson Co.; Wilcox-Walter-Furlong; H. A. Whiteman & Co.
R. I.: John Carter & Co.; Narragansett Paper Co.
S. C.: Dillard Paper Co.
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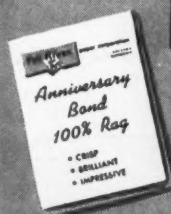
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... like Fox River Anniversary Bond, an all-rag prestige-building paper that sells itself to smart executives.



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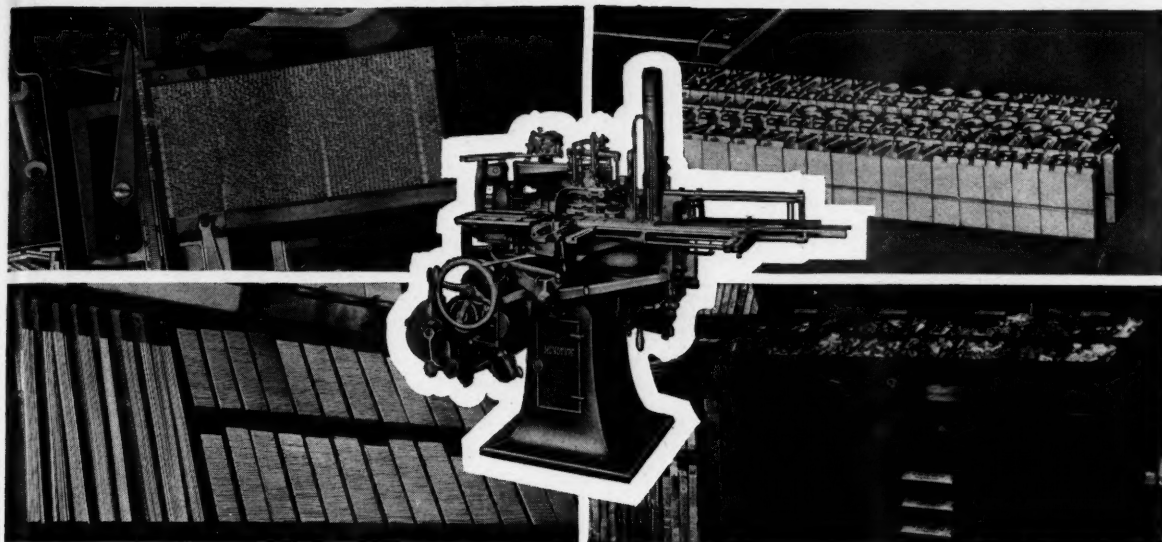
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It sets type in all measures up to 60 picas wide in all sizes from 4 to 18 point. Straight matter, tabular and intricate work, ruled forms, rule-and-figure work—in fact, all kinds of composition—are done with unequalled facility and speed. The Composition Caster can be equipped to make display type, leads and slugs.

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The Display Type Attachment enables the Monotype Typesetting Machine to cast new type, quads, spaces, special characters and decorative material for hand composition in all sizes from 4 to 36 point. More than 350 series of type faces and 7500 ornaments and borders are available. Many good faces may be rented.

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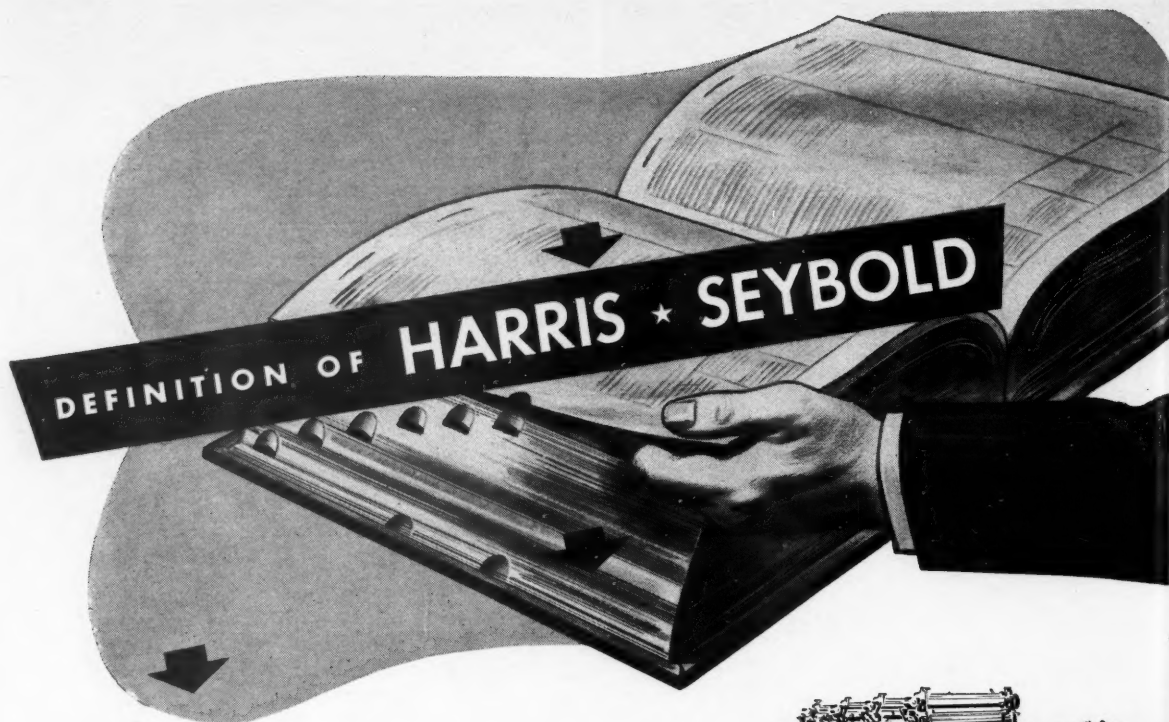
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*Only the Monotype
combines these three
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in one machine*

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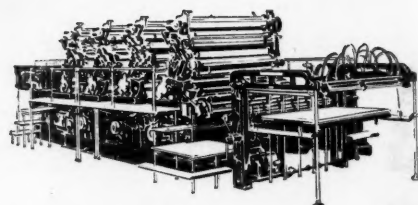
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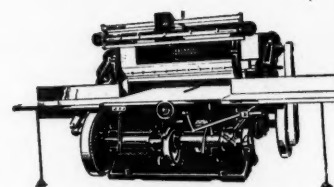


Harris-Seybold (Hâr-îs Sî'-bôld) n. [Cleveland, Harris; Dayton, Seybold]. Abbreviated form of the corporate name, Harris-Seybold-Potter Company, manufacturer of printing presses for fifty years, offset, typographic and gravure; power paper cutters and trimmers for sixty years. The company also manufactures paper, metal and wood stitching machines, and multiple spindle paper drills. Its lithographic offset presses range from one-color 17 x 22" to four-color 50 x 69".

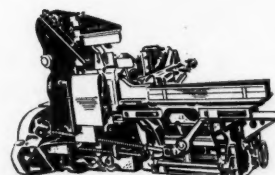
Harris-Seybold now has fourteen authorized factory service offices throughout the United States and Canada, manned by factory-trained personnel. A complete stock of replacement parts is maintained at New York, Chicago, Atlanta and Toronto, as well as at the factories. Harris-Seybold-Potter Company, General Sales Offices, Cleveland 5, Ohio.



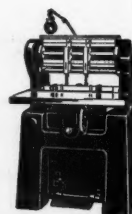
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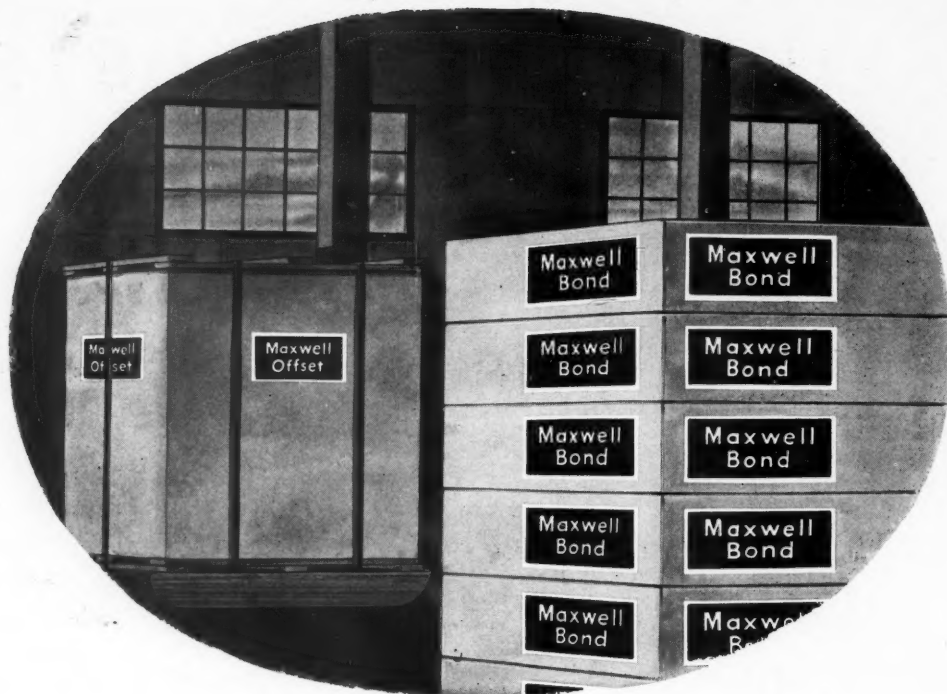
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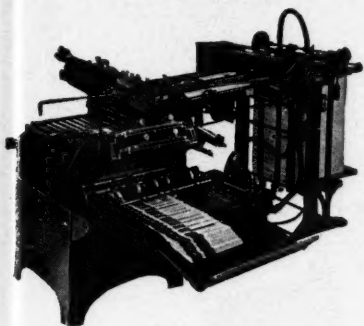
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In September—deliveries reached the pre-war volume ... a Million dollars a year of precision-built, life-time profit-creating Automatic Baums.

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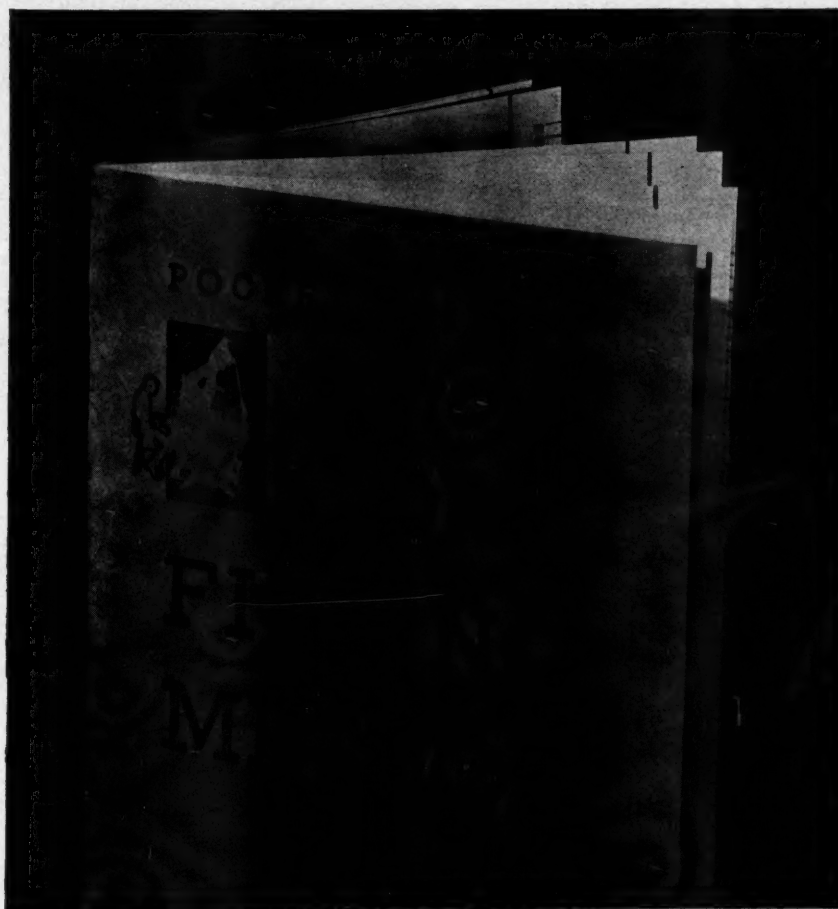
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Why did they do so magnificently in this war after collapsing in the last one? They were fighting the same enemy. They themselves were the same people. They had the same economic system and political system. When they signed the object surrender of 1918, they had the glorious victory of 1945.

One thing and one thing only had made the great difference in the outcome—they had acquired modern machines and had used them well.

It is true everywhere—in every part of the world—productivity and security are in direct proportion to the number of modern machines and the wise efficiency of their use. Modern machines help a man produce more. The more he produces, the more there is for him and, in time of war, for his country.

If everyone in the world produced more and more, with greater and greater efficiency, the cost of everything would go down; more and more people could enjoy the things produced; markets would expand all over the world and the standard of living would go up; more and more jobs would be provided with greater and greater security.

It's very possible that everyone would be so busy, prosperous and secure that no one would think of war, much less want it because it would upset his progress.

Hard, efficient work is the only thing that ever got and kept anything for anyone. It is what made this country great. It is what won the war. And it is the only thing that can possibly win the peace for every individual American.

For the full story, see the book "The Russian Revolution" by John R. H. S. ...

The Inland Printer

J. L. FRAZIER, EDITOR

THE LEADING BUSINESS AND TECHNICAL JOURNAL IN THE PRINTING AND ALLIED INDUSTRIES

PUBLISHED BY MACLEAN-HUNTER PUBLISHING CORPORATION

Attract Youth to Printing By Human Personal Appeal

**Stress opportunities for personal
satisfaction and creative growth**

• *By Ralph Haywood*

● "WHAT LINE of work should I follow?" many young men are asking. The questioners are more numerous than after the last war, and more intelligent. They expect thoughtful answers which will stand careful analysis. Today's young men draw from a larger field of data on which to exercise judgment. They are forward-looking, too; they have broken away from the authority of a traditional past.

Why should a young man choose the graphic arts for his life work? What does it offer him as a human being? What are its rewards? How would it contribute to his personal satisfaction? to his well-being? to his mental development? to his social integration? to him as the head of a family, as a member of a community, state, and nation?

WHY CHOOSE GRAPHIC ARTS?

These questions are of vital importance, and modern young men are asking them. They've heard much about psychological tests and vocational guidance. While going to high school their teachers talked about such matters as "the right man for the right job" and "balanced personalities." Then, too, all these men reached voting age at a time of increasing emphasis on the "dignity of man." The federal legislation most discussed has been of a social nature; the term "human values" has real upper-and-lower case meaning to them.

Suppose one of these young men asks me to discuss his entering the graphic arts industry—what might I say that would help him to the intelligent decision of choosing this field for his life work? This ques-

tion occurred to me recently while recounting my counseling experiences at Masonic Service Center, in Chicago. Applying my knowledge of the work relationships against my experience in the printing trade, I would answer the young man substantially as follows:

Of all life's relationships, those that concern our work are of most importance. When you experience satisfactory relations at work, you possess what money can't buy. If satisfaction is missing, it is an absence which money won't fill. Health and happiness reside in congenial work relationships—any lack shows itself otherwise than in reduced output and lower quality. You will see it also in resentment, self-depreciation, indigestion, headaches, and other disturbances.

In the graphic arts you will have numerous opportunities for creative work. These promote your personal satisfaction. By contrast, visit a mass production plant where repetitive jobs predominate. For example, note the one where yesterday, today, and all his tomorrows a man pulls a lever on a machine as a stream of identical metal parts flows past his line of vision.

OUTLET FOR SELF EXPRESSION

It is natural for you to like to express yourself. It is gratifying to see the definite result of your work. As you express yourself through your work, you can see yourself in the finished product. Work marks a man! The more clearly that you can distinguish your contribution to the whole, the greater your satisfaction. If your result is of value, it puts a similar appraisal on your work.

Knowing this fact, examine the graphic arts. Observe that a workman's contribution of his effort is the largest factor in the final dollar-cost, according to the statistics. Here you are not "lost in the shuffle," as is the lever-puller who finds it difficult to give much personal meaning to his work. The point is worthy of emphasis. As a craftsman in the printing or allied trades you would identify it in your experiences as self-respect. This quality is necessary to a satisfactory feeling toward one's work. Watch a man who does work that he regards highly; it adds to his personality, his character, and to his integrity.

CHECK OWN PERFORMANCE

A study of the humanics of work in the printing industry brings out another good point—accountability or responsibility. Every man likes to hold himself accountable for his work. When responsibility for one's work is kept within the individual, and he is able to check personally the quality of his performance, you have another satisfying means of self-expression. Individual responsibility applies to the graphic arts generally, from front to back door. It is typified by type composition where you pull a proof of your work; it is proofread and then corrected.

You will find in the printing trade a high degree of personal responsibility for accuracy. Note this comparison: If refused by one customer, a carload of tires or vacuum cleaners might be sold to another—but when Smith's catalogs come out of the bindery they can be sold only to Smith & Company. The tailor-made feature of this business means

that you, as a craftsman, are always exercising a high degree of alertness and precision. You are continually presented with challenges, the acceptance of which offers growth.

Suppose that personal responsibility is absent? As it is natural for a man to like to have some means of measuring his output, lack of it removes part of his workability. To him, it is as though his tools had been removed! The absence becomes obvious in his work dissatisfaction.

SPICE OF ORDERLY VARIETY

Again referring to this tailor-made feature, let's see in it another contribution to your working pleasure. One's interest is easily maintained through a situation which offers an orderly variety. Monotony causes us to become listless and restive; we grow dull and apathetic. Examine the letterheads, booklets, circulars, broadsides, the catalogs, books, and the newspapers on the trucks today and next week. Here is variety that is "the spice of life."

If you join the graphic arts, there will come a time of realization that your co-workers are usually "young for their years." There's a reason—and it's easy to find. Youth and age are largely the qualities reflected in flexibility and rigidity. Observe the youthfulness of an elderly person noted for receptivity to knowledge.

EXPANSION OF EDUCATION

The surest way to stay young is to continue the learning habit of youth—and here I'm reminded of a conversation with Al M. Langan, a Chicago printing instructor. He said, "It can be truthfully stated that a man doesn't learn the printing trade during his apprenticeship. He continues to learn as long as he lives." Here is offered happiness through mental growth as you increase your area of self-expression. The craft stimulates the learning faculty, for a printer is always dealing with the thoughts of others. He is continually expanding his education. "If a person takes up the printing trade rather than going to college," instructor Langan mentioned, "he will become an educated man, anyway."

Consultation work has brought me into close contact with executives in different industries. One of them asked me why so many engineers do not get along well with people. To be a good engineer, I explained, a man must become expert in quantitative knowledge. On the other hand, we understand people via the application of qualitative principles. "Observe what happens when one tries to successfully apply

static measurements to people," I advised him. "People resent being subjected to quantitative rulers."

The graphic arts are qualitative in nature. The typographic value of a letterhead—the reader-satisfaction of a booklet—or the response to a color-combination—these cannot be measured with a foot-rule or computed on an adding machine. Such qualities come into existence through human responsiveness. Because they are harmonious with man's nature, you will find pleasure in working in the graphic arts industry. Here you deal continually with the factor of human interest.

"What about wages, and security?" Printing is a skilled trade. This is confirmed by published records on comparative wages. Graphic arts craftsmen receive higher wages than most workmen. This is to be expected, for you don't become skillful overnight. To learn the trade, you devote time, effort, and study. The investment will be repaid.

PRINTING OFFERS SECURITY

Security is demonstrated by the continuity factor. Printing is not a seasonal business. In respect to the total value of manufactured goods, printing and publishing has shown a trend steady in comparison with the cyclic activity of general manufacturing. The graphic arts does not experience the discouraging valleys of most industries.

Another dividend is found in the many opportunities for advancement. Looking over the statistics of businesses with sales in excess of \$5,000, one can see that printing has the greatest number of firms. You will have ample chances to become

a supervisor or a manager. Or you may wish to branch out into related work. Many men have backgrounds rooted in the printing trade. Successful salesmen and sales managers, good sales promotion men, journalists, artists, advertising managers, editors, instructors, and others who radiated from their beginnings in the craft have found knowledge of it a solid benefit.

RICH, HISTORICAL BACKGROUND

Self-expression is experienced through what you do, and with whom you do it. A man likes to belong; his individuality finds expression in a human relationship. Success is not the result of a personal effort alone; it is also affected by your co-workers. A successful team benefits the members. Check the graphic arts for the factors of co-operation and correlation. You will find it is a well-knit industry. It has homogeneity and stability.

Printing is *Big Business*! It is fourth in value of products among firms doing over \$5,000 annual business. The fact will concern you; a young man doesn't wish to become a cog in an unimportant machine. Although the industry is large, it is divided into many small units. You are offered many opportunities to join a congenial team.

A fellow likes to know something about the past of a girl before he marries her—and the same rule should be applied to his proposed line of work. Printing has a rich, historical background, unequaled by any other industry. But what of the present and future? Will printing be supplanted by some other medium like radio? The answer is that a man has more belief in what he sees than in what he hears. The eye lends confirmation. (You have no doubt often read aloud some printed matter, only to have your listener ask to see what you had just read to him.)

AN AID IN RELATED FIELDS

There are two main reasons for an upward trend in the printing industry. First, communication is expanding. Its boundaries are being extended over the world. Second, distribution of goods will increase. Millions of jobs for former servicemen and warworkers will require millions of customers, which means more sales, advertising, and trade extension effort.

The opportunities to go into some kindred line of work have been mentioned. Take selling, for an example. The graphic arts needs men with good selling ability. Or public relations work may appeal to you.



They're still giving
Are you?

Give to your community
WAR FUND

The public needs to be advised of the important part played by printing in the evolution of our social culture. People should be informed of the contribution of the graphic arts to the values which are among our civilization's great assets.

Of deepest import is the "public relations" work of educating young people to the variety of advantages of a career in printing—personal satisfaction, creative outlets, reasonable security. Printing needs the young mechanics, the artists, executives, the "born" salesmen who go into other businesses without ever having had the opportunity to learn that printing means much more than being ink-smearred for life.

MANAGEMENT AND TEACHING

Such instruction may interest you. The opportunity is unexcelled in this industry, the fabric of which is interwoven with the educational process. The need for industrial training is urgent, especially for apprentice compositors. In 1937, it was announced that half of the skilled workers were forty years of age or more, that 10,000 were retiring each year, and that about 2,500 apprentices were entering the industry. Besides apprentice training, there should be provisions for presswork, binding, selling, typography, estimating, and business management.

Suppose you desire to become part of management and work with the whole process? If so, you will require an additional set of skills. Management is a profession. The ability to be a compositor, for instance, does not assure one's success as a foreman. As an executive, your job will have many dimensions. One is the responsibility for creating conditions favorable to the release of various types of self-expression inherent in the craft. You will be held accountable for integrating efforts of others so that the group will coördinate. The process assures the maximum productive efficiency that's required for profit-making, while maintaining a level of quality required for each group-member's work satisfaction.

"IMPRESSION" ON THE MAN

Printers' marks have been a subject of interest to many writers. But writers have overlooked the most important mark of all—the manner printing marks a craftsman. In a trade where you will often hear the word "impression," it is wise to know that the effect of a man's work in this industry leaves a good impression on his life. It positively affects his character—and through him, his family and his community.

FOUNDATION'S RESEARCH LABS NEWLY QUARTERED IN CHICAGO

AFTER TWENTY years of continuing research with notable results in connection with the University of Cincinnati, the research laboratories of the Lithographic Technical Foundation have been moved to the Glessner House, 1800 Prairie Avenue, in Chicago. The thoroughly deliberated move was made because of changes within the industry and the outgrowth of purely industrial research institutions. It was believed from a standpoint of location, facilities, manpower, and method that the industry could be served best by moving the research activities to Chicago.

Glessner House was the scene of a festive formal opening reception and inspection, October 23, with more than five hundred persons in attendance. Lithographers and the equipment manufacturers who are members of and contributors to the Lithographic Technical Foundation came from cities within a wide radius of Chicago to be present at the opening ceremonies.

E. H. Wadewitz, president of the Western Printing and Lithographing Company, Racine, who is the president of the LTF, and Leonard Knopf, president of the MeyerCORD Company, Chicago, who was chairman of a committee of Chicagoans which arranged for the transfer of the research work from Cincinnati to Chicago, were much in evidence



Executive director of LTF, Wade Griswold (on left) with Don Black, of Western Printing & Litho Company, who just spent two years surveying the lithographic industry

during the opening of the new laboratories. All visitors were piloted throughout the transformed forty-room mansion, and also it was explained to them that the new laboratories were affiliated with Illinois Institute of Technology and the Armour Research Foundation; and that the enlarged scope of research work to be done in behalf of lithography continues under guidance of Director Robert F. Reed who has been in charge since the formation of the LTF twenty years ago. Research scientists associated with him in that work were positioned in various strategic places in the laboratories to explain to the



Group in lithographic library of Glessner House at official opening: from left, Paul Dorst of the Foundation staff; Elmer Voight, vice-president of Western Printing & Litho Company, Racine, member of educational committee; E. J. Duplessis, Gugler Litho Company, Milwaukee; E. E. Radloff, C. B. Henschel Manufacturing Company, Milwaukee; and Paul Laabs, Olsen Publishing Company, Milwaukee



Standing in center rear, S. A. Sheridan, metallurgist scientist of Armour Research Foundation of Illinois Institute of Technology, demonstrates progress of research laboratories on plate grain and moisture control to, left to right, Lloyd Mehlhorn, David Herman, and H. E. Ritzman, all of Racine

visitors operations of testing devices and also to tell about some of the problems being worked out.

Visiting lithographers and suppliers were reminded during the evening that a great deal of additional equipment will be needed for the proposed expanded school program which will be part of the research activities. Other equipment will be required for the laboratory.

Members of a committee headed by Leonard Knopf in charge of the opening festivities included Theodore Regensteiner, of Regensteiner

Corporation; Rudolph Mathesius, of Newman-Rudolph Company; G. L. Luehrs, of Peerless Lithographing Company; Curt Teich, of Curt Teich & Company; L. E. Oswald, of the E. F. Schmidt Company; Henry Brunings, of Gerlach-Barklow Company; A. Harris, Gugler Litho Company.

Plans are now being worked out for the enlargement of the educational program of the LTF. Courses of study are utilized by litho trade schools. Literature on the "how" of doing things is being produced in larger quantities for use of contrib-

uting members, educational institutions, and for in-plant training.

Glessner House, built originally as the impressive home of John Jacob Glessner, the late president of the International Harvester Company, was bequeathed for scientific purposes to the Illinois Institute of Technology, which in its turn has leased it rent-free to the LTF. Extremely well suited to its new purpose, the building has three floors and a basement. It is constructed in three wings which enclose a court.

Under its agreement with Armour Research Foundation of Illinois Institute of Technology, all research projects of a specific and distinctive lithographic nature will be handled at Glessner House. The laboratories include separate units for organic and physical chemistry, hood room, platemaking, photography, a dark room, and pressroom.

Broader projects involving facilities in electronics, metallurgy, and other specialized subjects will be carried on at laboratories at the technological center at Thirty-third and Federal Streets in Chicago. Provision is also made for research guidance, work, and service for individual lithographers and suppliers who may contract for such work through separate facilities and personnel at the technological center.

The Foundation's research committee functions under its two co-chairmen: Mr. Knopf and Arthur Cornell of Forbes Lithograph Manufacturing Company, Boston.

At opening: from left, front, Milton Mild, Western Printing & Litho Company; Dr. Louis Schwartz, Public Health Service; Benjamin Sites, Miehle Printing Press and Manufacturing Company; John Ristine, R. R. Donnelley Company; Wade Griswold, executive director; Leonard Knopf, Meyercord

Company. Middle: E. G. Carlson, Harold W. Pittman Company; Robert Reed, research director; E. W. Bohle, staff; Theodore Graifzer, Graphic Arts Company; A. Stull Harris, Harris-Seybold-Potter. Back: Charles Latham, staff; Don Black, Paul Dorst, and S. A. Sheridan, Armour Research Foundation



By EDWARD N. TEALL

The editor of this department welcomes proofreading questions to be answered in this column, but personal replies to queries cannot be made by mail

HERE'S TRULY A STUMPER

Here is one that stumped me: "Just who are modern Israel?" It would not convey the right meaning to say "Just who are modern Israelites," neither would it sound right to say "Just who is modern Israel." Still, "just who are modern Israel" does not seem to be good grammar. So what? I turn it over to your tender mercies.—*Illinois*

Well, good sir or madam, it seems to me after you whittle the other possibilities away, there isn't much left except what we started with—and you don't like. To me, "Who are modern Israel" sounds quite okay. I could say "Who are modern America," without getting one more gray hair on this old bean of mine. Modern Israel is one thing—if you like, a collective noun. It is made up of many persons. We could say, though we wouldn't be likely to, "Who are the Twenty-fifth," meaning a military unit numbered this way, and asking in effect (which of course doesn't always match the grammatical construction) "Who are the boys in the Twenty-fifth," the individual atoms in the major unit. Are they from the East, the West, the North, or the South—Who are the Twenty-fifth? It's slippery stuff, not at all straightforward, direct, grammatical.

Israel, the Israelites—I think the words can be compared to America, Americans. The second Webster definition of "Israel" is "In the usage of the Hebrew prophets, the Israelites . . ." "Israel" means the Jews, collectively. In Romans xii, 5, we have: "So we, being many, are one body in Christ, and every one members one of another." And in II Corinthians xi, 22: "Are they Hebrews? so am I. Are they Israelites? so am I." "Israel" equals "the Israelites." Why worry over the grammar of it?

HELP WANTED

When script type is used, what happens to such expressions as "John H. Jones III"? Do you know of any style-book rule that covers this? I expect to be getting quite a few announcements or invitations to print which will call for "World War II."—*Illinois*

Frankly, good sir, I am not competent to give you a sure reply to

this question. The stylebooks I have at hand do not come through. But what feels like common sense says: Script is so closely related to ordinary italic, perhaps—? Trouble is, the script capital "I" is so utterly different from the roman cap "I" that something just has to be done about it. Will some of you good folks kindly tell us if the ital. cap. "I" (of a weight that matches the script) is the satisfactory answer? Thanxalot.

MOUNTAIN IN DIAPERS

I copy this from a news dispatch originating in my own state: "William Blank, aged 2½, went to bed early tonight, tired from a climb of a 1,300-foot mountain clad only in baby shoes, diaper and shirt." Does this sentence qualify for your Collection of Curiosities?—*Pennsylvania*

It sure does! I don't know which to wonder at the more—Pennsylvania babies, or Pennsylvania's diaper-dressed mountain. If I were a newspaper publisher, I'd expect my proofroom to be able to straighten out such a sentence—and would trust it for such service.

OUR COVER

To convey the warning that "time and tide (and markets) wait for no man," Joyce Machine Company, of Frankford, Pennsylvania, used the impressive illustration on our cover to urge industrial management to reconvert faster—to get its products to waiting markets sooner.

The advertisement was prepared for Joyce Machine Company, through whose courtesy we reproduced the illustration on our cover, by Seberhagen, Incorporated, Philadelphia. The art is by Matthew Leibowitz.



LET'S BE REASONABLE!

In reading several acres of proof for "my" newspaper today, I did an article in which a man expressed his opinion "as a civilian and a soldier." I followed copy faithfully—and, in fact, without a misgiving as to its correctness except in spelling, punctuation, and such details. Later, I got to thinking about it—and now I wonder. In this office, the only ones supposed to know anything beyond that are the editors; proofreaders are just nothing but "hyphen hounds" and "comma chasers." Have you a helpful slant on such a puzzling situation?—*California*

It is true that a man can't be a civilian and a soldier at the same time. It is also true that all our non-professional soldiers have been civilians and expect to return to civilian life—and so are qualified to comment in both capacities. The expression is therefore grammatically correct. It would have been rather more skillful, perhaps, to have said "as a civilian and as a soldier"; such wording would have been just a bit more forceful, would have emphasized the fact of dual angles of concern. But that is, frankly, an editor's rather than a proofreader's "business."

When a proofreader begins to get too picky, he is cutting down his usefulness to his employer. There's a wide spread between being helpfully critical and being unconstructively fussy. Undue fussiness delays the work and increases costs—especially, I'd say, in any newspaper office, where speed is a major consideration. Be reasonable!

WORDS ACROSS THE SEA

Here's a sticker—at least, to me it is: How do you suggest dividing the word "dispirited"?—*North Carolina*

If you follow Fowlers' "Concise Oxford," you make it "di-spirit." If you follow the Merriam Webster, you will do it thus: "dis-pir-it." In a word, the fixed British usage maintains the whole word "spirit" and American usage is ruled by pronunciation, busting up the "spirit" in the division. (Something has to give way!) Webster gives you "mis-spell," "mispend," "misstate," "misstep," doubling the "s."

All of which is quite okay with me as far as it goes, but brings to mind what seems to me an odd reversal of form in Websterian "eight-teen." I for one say "eigh-teen"—or, to be quite honest, really I say "eight-teen," which you can't represent in the established spelling, with the single "t." Get someone, just anyone, to pronounce "eight-teen" for you; and if they are not self-conscious but speak honestly, they will say "eigh-teen," not "eight-teen." Please do give it a try-out—an *honest* try-out. And listen closely—and honestly.

Anyhow, the American way to divide this teaser is "dis-pir-it," "dis-pir-it-ed," "dis-pir-it-ing." That's authentic Webster, than which there is no whither.

IT WERE, SAYS HE

Here's one for your collection of singular-plural mix-ups, from a famous newspaper collyme: "The number of casualties were relatively few." How's that one?—*New York*.

There simply is no defense for that writer; hardly even an explanation, except carelessness. True, we sometimes yield to what has been called "dominance of the plural idea." Even a fairly sensitive ear is hardly shocked by the expression "a number of persons were going." It does not sound as bad in common speech as it looks in print; it is bad grammar, but good enough idiom, sanctioned by quite common usage. But persons who use it without hesitation would never, never say or write: "The casualties was few in number." People *are* funny!

PRINT REFLECTS SPEECH

Would you write "a 1,100-word article," or would you make it "an 1,100-word article?"—*Maryland*.

The first form is okay, if you think "a one thousand, one hundred word article"; the second, if your minds says (as mine does) "an eleven hundred word article." It's "Xmas" all over again.

Spelled out, the expression brings up another problem, that of hyphenating. In print of my own (that is to say, styling it myself, and not tied down by a shop's fixed style) I would make it "an 1,100-word article." But in manuscript I would be very likely to write "an eleven-hundred-word article," making use of two hyphens.

There are times when "following copy" is a fine "alibi" for a proofreader, and there are times when a copy editor has to make some touchy decisions. The editor's test is that of consistency in any one piece of work.

WAR TIME IN WARTIME

Is "war time" correct? I have been marking it "wartime."—*Pennsylvania*.

They are two different expressions, with two different meanings. "Wartime" is an adjective: "wartime prices," "the wartime wages," "wartime conditions," *et cetera* and a couple of *et ceteras*. "War time"

is a noun phrase; "War" is here my old noun of identification. It means time (a system of figuring time) used in a period of war. It is comparable to "war service," "our war needs," *et cetera*. This is a fair sample of the things a proofreader is supposed to know (and is paid to know but doesn't always).

TOP-FLIGHT CRAFTSMEN ★ NO. 28

George Ortleb



PRINTERS all over the country know him as an able craftsman, but few know that he has been a registered pharmacist almost as long as he has been a printer, and that he still retains his membership in the Iowa Pharmaceutical Association.

George Ortleb was born in Burlington, Iowa, on January 8, 1876. He graduated from a Burlington business college at the age of fourteen and became a billing clerk for a wholesale grocery house. His father owned a bakery and a drug store, and George got mixed up in the Ortleb enterprises as driver of a bakery wagon. He couldn't learn to love that job.

But as soon as possible, he became an apprentice on a Burlington morning newspaper. He planned it that way, even though it meant handsetting columns of news at a very low rate of pay. After two or three years, technology, in the character of the linotype machine, caught up with him and he was forced into his father's drug store.

But he didn't like the inactive life of handling pills and potions, so when an opportunity came to finish his apprenticeship with an evening paper he took it, receiving his card in 1896. For sentimental reasons he has kept his dues paid as a pharmacist since 1895.

At the 1904 St. Louis World's Fair, Mr. Ortleb was in charge of the model printing plant. This experience stood him in good stead after the Fair. He became foreman, and later general superintendent, of the von Hoffmann Press in St. Louis. While in that plant, he and his son Douglas invented the Ortleb Ink Agitator.

George indulged in Craftsmen activities almost from the very start of the organization. He assisted in organizing the St. Louis Club of Printing House Craftsmen in 1920, serving as its president for the first two years. Because he had entered the supply business, the St. Louis club asked the International

association for permission to elect him president again in 1931. He served as chairman for the convention which was held in St. Louis that year.

In 1926, at the Philadelphia convention, he was chosen as the first International representative-at-large. In that capacity he presented charters to clubs in Portland (Oregon), and Memphis, and organized the Dallas club.

Helps Organize Many Clubs

By 1932 he had visited almost every club in the International association and had assisted in organizing many—among them Montreal, Kansas City, and San Antonio. He holds honorary membership in several clubs, three of them having presented him with life membership cards.

Mr. Ortleb made a trip to Europe in 1928. On his return he visited many of the Craftsmen clubs to show pictures of equipment that was being used by European printers.

In 1935 he was appointed Deputy Public Printer of the United States, an office he held until January 8, 1941. In October, 1941, he was engaged as a public relations man for the Federated Metals division of American Smelting and Refining Company, from which he resigned this year to spend more time at his hobby of raising cattle on a farm near Vandalia, Illinois.

STANDARDIZING

COLOR INKS, STOCKS, and SEQUENCES



Smooth Sailing

● IN ADDITION to certain mechanical standards in the composing, pressroom, and other departments of the printing plants of the large magazines of our country, they have definite standards for the printing plates they use. These plate specifications vary somewhat to conform to the particular needs of each of these publishing plants.

The photoengravings used in a single issue of one of our national magazines are made by engraving plants in many parts of the country. In order to set up a standardized platemaking procedure for all of these plants, the majority of the magazines have their plate requirements available in printed form. These specifications are revised, and due notice given, when it is found advisable to change certain types of plates to conform to changes in paper stocks and press operations.

Plates and Proofs Checked

Before engravings used to illustrate the publications are put into the production of printing, both the plates and proofs are carefully checked to see if they measure up to their particular requirements. If they do not, and time permits, they are returned, through an advertising agency or otherwise, for correction or remake. If alterations must be made in the locality of the publisher, a charge is made, after proper notice, for the necessary work.

One of the important specifications in the photoengraving standards of the national magazines is that of the proofing instructions to photoengravers. These include the use of paper stocks (and in some instances color inks) furnished by the magazines for proofing purposes, color sequence or rotation of printings, lapse of time for ink drying; the use of color bars, having solid and screened values, as a check on the color and quantity of ink run.

The average printer in a medium or small publishing plant might say that what is written above has no relation to his work and that it is applicable only to a big plant. But, generally speaking, the greater part of these national magazine engraving

in the production of color printing calls for intelligent cooperation with those who are responsible for furnishing your color plates. A set-up of mechanical standards . . . specifying ink colors to be used in pulling proofs, color sequence, lapse of time for ink drying . . . will prove mutually satisfactory and profitable.

ing specifications are applicable to the smaller publications. There are some points in these plate standards which would not apply to the type of publication printing handled by many printers. However, in place of those which might be eliminated, there are many that could be added which are adaptable to the thousands of engravings used every day in the trade publications, house magazines, and similar work printed by the smaller plants.

Study Mechanical Standards

It is unfortunate that among the publications not national in scope there are very few definite photoengraving standards. Very little system exists between some advertising agencies or the individual buyers of engravings, photoengravers, magazine publishers and their representatives, and the printing plants which produce some of the smaller publications. A definite plan would help the printing plants produce a magazine at less cost, of finer quality, and to deliver it on scheduled time. This may be due to a lack of knowledge or interest on the part of some publishers who, not being directly connected with a printing plant, contract for their printing. Or, possibly the fault is that there has been no attempt by the publication printers to set up a standard of specifications for photoengraving with the offices of the magazines they print.

Because the demand for color in advertising and illustration is definitely on the increase, printing

plants that handle publications or other types of printing illustrated with color will benefit considerably by making a study of the mechanical standards for photoengravings of the large national magazines, modify them to fit their own plants, and then set about standardizing the engravings that they print. This may take some time and patience in correspondence and conference, but it will systematize composing room and the pressroom and reduce the headaches of delays and poor quality printing.

It has taken years of effort and research on the part of the large national magazines to discover the types of engravings that will print best by the process of printing used for their magazines. As they find it advisable to change their printing operations and materials occasionally, they revise engraving specifications to fit the needs. This has resulted in a streamlined method of coping with the problem of printing black and white and color engravings made and sent to them from all parts of the country. This is the identical problem encountered by a smaller printing plant doing publication printing under contract.

Pressman Needs Visual Guide

In printing color process or line photoengravings, a pressman should have properly run progressive proofs as a guide to the final printed result expected of him. Progressive proofs should be run on a cylinder type proof press when they are to be matched on the cylinder type printing press. They should be run on the stock to be used, whenever possible, in the inks to be used, and in the rotation or sequence of printing which will be used. There should be a means of checking the amount of ink which has been used in the proofing. Color bars having a solid and a medium value screen, placed so that they will print across the bottom of the proof sheet, will enable a pressman to have a visual check on the color and the amount of ink the engraver has run.

These are a few of the standards for color engravings every printing plant doing color printing should establish. There are many others which are related to plate mounting, screen meshes, screen values, and solids in the plates, *et cetera*, which should be included.

Every color printer should study intelligently all the requirements of his plant in the matter of printing plates which will print best and at least cost in the publications and other types of work he is doing. When he has discovered the type of plate best fitted to his requirements, he should notify, in writing, all those responsible for supplying him with plates. The telephone is a poor route to results. A letter or a printed piece is a better way to get an advertising agency, individual buyer of printing plates, publication office, or engraver interested in your problem of getting your composing room and your pressroom working smoothly in the production of illustrated printing.

This department will be glad to assist in an advisory way with the photoengraving problems of printers who desire to standardize their operations.

★ ★

Printed Representatives of Quality Printing Firms

When the printed representatives of these organizations go out on business calls they are all dressed up to go somewhere. They "look" quality . . . they "sell" their firms.

The Barta Press, of Boston, Massachusetts, employs old-time types in a modern manner. Printed in medium red and gray on white stock.

Dittler Brothers, Atlanta, Georgia, makes use of pictorial decoration in their attractive letterhead. Although reproduced here in but two colors, the original was in pale green, mauve, and blue.

More informal is the letterhead of Howard N. King, of York, Pennsylvania. Ivory paper is used. The color band is light green, and the type and decoration are brown.

Unusual colors . . . a lemon yellow and mulberry . . . combine with neat layout to make the letterhead of the Deers Press of Seattle, Washington, an outstanding design.

Frye Printing Company, Springfield, Illinois, makes simplicity the keynote of its effective letterhead. Printed in gray on white, the brace in red is the only color spot.

"All Dressed Up to Go Somewhere"

**The Barta
press**

20 NEWBURY STREET BOSTON 10, MASS.

DITTLER BROTHERS

MANUFACTURING PRINTERS

P. O. BOX 1123 - ATLANTA, GEORGIA



TELEPHONE SEACRA 1055 • 1107 SECOND AVENUE, SEATTLE 1

Frye Printing Company

TYPOGRAPHIC STYLISTS
230 EAST CAPITOL AVENUE
SPRINGFIELD, ILLINOIS
TELEPHONE 2-2131

Army Printer...

AS TOLD BY CAPT. WOODROW P. WENTZY TO THOS. C. RYTHER

● IT HAS taken me a long time to get into the work I've wanted to do in the army. Only by a streak of luck did I land the job as production manager for the far east edition of a magazine published for a branch of the service. (The magazine has 64-pages, two colors, with cover in addition. Circulation, over twenty thousand.) I was standing in chow line in Leyte in early April and overheard an officer remark that he needed a man with printing experience for a special assignment. That meal, once so eagerly anticipated, immediately lost much of its appeal,

We started out with the June issue using two 00 Miehle's, 38 by 50—one press for black and one for the color. We have four colors all together but use a split fountain to get two colors at a time. Next month we will print in another plant, with only one Miehle, which will be rough sledding, but easier in a way, as the two 00 Miehles mentioned above were in different plants.

We are now printing from plastic plates, shipped from New York City. I think they will eventually fill the bill, but we've had our troubles—due probably to pressmen inexperienced



EDITOR'S NOTE: Many interesting stories of the conditions under which printing for the armed forces has been accomplished are due to come to light in the near future; stories which will quicken the pulse of those of us who manned the industry at home, stories which will amaze many of us, accustomed to the still-orderly routine of a war-disrupted plant. One of the first of such stories is the following, written by a young printer, now a captain in the Army. The informal style is accounted for by the fact that the writer hadn't anticipated that his hurriedly typed lines would ever see print, and was surprised when told that printers in the States would both enjoy and profit by reading of his experiences. Over-modest, Captain Wentzy has had us play down his own part in the printing-during-war experiences related below. Graduate of South Dakota State College in printing and journalism; ex-photography instructor, Oklahoma Univ.; ex-Kelly pressman, Wentzy is rarin' to get back to printing business in USA.

While I quietly made myself known and expressed an interest in the assignment. After the usual delay, and just when I had about decided to give up hope and forget it, the assignment came through.

Things have been in a whirl since. To begin with, it is necessary to drive a distance of 50 miles, sometimes three times a day, to the plant where we spend 90 per cent of our time, but the experience I'm getting makes it worth it, many times over.

You'd be amazed at the printing customs in the Philippines. Their methods don't match the equipment—much of which is modern. For instance, in one plant which did considerable work for us, no one in the plant knew that it was possible to break the back of a paper cutter and thus trim three sides of a magazine without resetting the gage; makeready was being done by holding a 36 by 48 sheet up to a naked light bulb. By this method it took 24 hours to make ready a 16-page form. They are slow and there's no way to hurry them up. Needless to say, in spite of my joy and enthusiasm at getting back into a print shop, I almost went nuts trying to get out that first edition.

with this type of plate. Several of the first plates had to be changed after 10,000 impressions, caused partially at least by too much squeeze. It seemed too that some of the half-tone areas hadn't been etched quite deep enough, causing them to fill up. However, with our improved experience and better plates, we have been able to steadily improve the appearance of the magazine.

I wish all of you could drop in and take a peek at the conditions under which we work. Most of the plants were destroyed by the Japs; what equipment remains is battered and worn, though fairly new. When the Japs occupied the territory they took over the plants and ran the presses 24 hours a day.

The plant where we printed the July issue is in fair shape; has four offset presses—Harris, Miehle, and Scott—the large ones; four Miehle flatbeds and eight Miehle Verticals, and one Miehle Horizontal. There's also a B Kelly, but the motor and blower unit were either stolen by the Japs or destroyed.

Our new plant (actually the oldest in the Philippines) has escaped being bombed or burned, but has been looted from top to bottom. All

motors and spare parts of every description were carried off, which, as you might suspect, is somewhat of a handicap in getting immediate production. We have been sweating out blades for the Dexter 32-page folder—making them out of saw blades—and hoping they work. Roller composition is non-existent over here. It has to be flown from the States. Two rollers melted down on our last run and we had to finish with only two form rollers. Melted rollers are a pressman's nightmare anyway, but over here the very thoughts of a melted roller brings on a whole cavalry unit.

Among the things looted from the plant were all the counters off the presses—seemingly a small matter until we tried to get along without them. A regular type-high numbering machine, set in the form, to print on the margin of the sheet solved this problem, except for the fact that it had a chronic habit of skipping a few thousand.

In order to get the next issue on the press August first, we've had to scout around and find motors, tape for folders and presses, rubber hose for the feeder units, wire to rewind a motor or two, and so on. Wish you could see what we are using for belts on the folders—I hold my breath with every revolution. Belting just isn't obtainable at any price.

Yes, we have what might be referred to as a "drab colored market," where things can be purchased. A 3-hp. motor was acquired for \$700, and I remember we did once find some belting at \$20 a foot. The same motor, incidentally, we later discovered, was one that had been in the plant originally—the owner had just repurchased his own property. We have been furnishing nails for mounting plates, but recently ran out. The printer went out and eventually located a small box of tacks, about double the size of ordinary carpet tacks, which he was able to get for \$10. Other things are in proportion. If something goes wrong with your equipment you either fix it yourself, or else you don't print.

Labor is cheap; head pressmen receive about 80c per day for 12 hours. Girls are called in to supplement the folding machine, and recently we were able to get a 16-page German folder into operation, but still had to depend a lot on the girls who help with the hand-folding.

Pressmen have always battled humidity, but I never knew what the term meant until we hit the rainy season over here—it must approach 100 per cent. Paper alternately swells and shrinks from day to day; ink doesn't work right, and rollers run all over the form if you take your eye off them for a second. All this, coupled with a touch of inaccurate feeding, makes close register on any color work next to impossible.

My most disheartening problem has been to try to teach the Filipino pressmen American standards. They just don't worry about work-ups, worn type, variations in color, and the like. One minute a job running on the press may look elegant—you turn your back for a minute and you wouldn't recognize it.

About half through the last issue I decided it'd be better to do the makeready myself. I'll do it all on the next one.

So it goes, but all in all I have learned more about printing in the last three months than in several years in the States—I at least know it at its worst, and know for sure that I'll never be completely satisfied any place except near the smell of ink and the rumble of presses. When it is all over I'd like to take advantage of the GI Bill of Rights to take some advanced training, then get into a plant where, in addition to supervision, I'll get nicely inked up now and then. There just couldn't be anything else as completely interesting and fascinating as printing.

Appropriate Styling is Essential

Any publication—whether farm journal or literary review—will

lack quality if it is minus a suitable style • By Edward N. Teall

● RECENTLY I asked a brilliant young book salesman: "What is the relation between styling and sales?" In response to my casual query he gave me the blank look you would probably get from one of those starry-eyed young fellows who used to run the sky-ships over German or Japanese lines and strongholds if you asked him: "How important to a flier is the goodlookingness of his parachute?" Then—

This young man said quite frankly that he had never known a store's buyer to examine a book for hyphens and commas, and had never heard of a customer or reader complaining that he did not wish to buy hyphens, or thought he should have had more hyphens for his money. He had never heard of a request for money back because a book was short of commas or carried an oversupply of them. Never had he been told of a bookshop's patron coming back irate because his three-dollar novel had some misplaced dashes or contained too many parentheses. People might complain of a misleading title, but they never squawked about punctuation. They might find fault with the author, but they never praised or reprehended the copy editor's work. A reviewer might say that the

proofreading was bad, and specify a few wrong dates, misspelled names; but nobody ever blackballed a publisher or a dealer because of hyphens and commas.

Seriously, this whole business of preparing copy for the printer constitutes a strange sort of twilight zone. The publisher has a very definite stake in the production of his books, newspapers, magazines; and the return is measurable, precisely, in dollars. Now and then, dollar measurement is sidetracked in favor of some particular satisfaction. A book may be published for prestige rather than for money return; even then, cash returns from other books have to carry the cost and produce a profit on the list as a whole—else one more publisher has failed to meet the survival test of fitness in a business sense. Any publishing enterprise has to make good financially, just as, and just as much as, in any other business undertaking. Even if it is subsidized, it imperatively must fulfil the demands of the "angel"—and to do that, it must necessarily (and elementarily) ring the bell with the audience at which it is aimed.

That audience may or may not be comma-conscious. Subscribers to a farm journal are not as critical as the readers of the *Yale Review*; but if the publishers were to try for a single issue an exchange of styles, howls of protest would come from both circulation lists. The essence of style, in the literary composition and in the mere mechanics of its presentation in type, is fitness. The publisher or printer who disregards having a style (in the proofroom sense) is simply out looking for trouble. It doesn't require a hyphen-hound or comma-chaser to see that something is very wrong, that the work lacks some quality; the ordinary, so-called average reader is quick to recognize even a defect that he cannot specify.



"In the Days That Wuz"—The Devil Between Two Fires
Cartoon by John T. Nolf, Printer-Artist

The copy editor's pay is part of the publisher's costs; it goes into the fixing of prices, and the reading public puts up the cash. The people who buy books want information or inspiration, entertainment or edification. The author invests his time, work, and special knowledge or skill. The publisher risks his capital. The printer and the binder work as other manufacturers do—those who make shoes, cars, refrigerators, radio sets, and so on. Shoes and books alike are styled one way or another, for one or another market. And the men and women who do the styling are no more parasites than those who run the machines, in printshop or in factory.

The question actually before the house is: Could we have good print without expenditure of time and money for expert manipulation of the comma-pot and the hyphen-sprinkler? We talk—I myself have often talked in these columns—about punctuation as an art or as a science; many intelligent persons deny that it is either—so perhaps it is a little of each. Even spelling, well established as it now is in general custom, is constantly subjected to onslaught by would-be reformers. As to pointing of manuscript or print, there are two main lines of practice: an open punctuation and close punctuation. Extremists in one direction fling the points about with what the masters of cliché call reckless abandon; the extremists in the other direction dole them out about as freely as they would World Series passes if they owned a league-leading team. In editorial rooms where there is no one Voice of Authority, the two sides argue bitterly.

Printer's style is an essential of successful, profitable print. (I have had many letters from proofreaders and editors disturbed by statements that this is not so.) Which of many styles shall be used is not as important as the making sure that the style adopted for any piece of work shall be followed with consistency throughout. A jumble of styles is unattractive, even to the professedly non-critical.

Space runs out fast. The conclusion of the whole matter is that any printer, publisher, editor—or proofreader!—who doubts the worthwhileness of close attention to style would do well to make a careful (and FAIR) study of it. Reports of the conclusions reached would be most welcome in *Proofroom*, and would add up to an enlightenment of simply immeasurable value to the entire Industry of Print.

The Typographic Scoreboard

Subject: Vogue

Issues of July, August 1, August 15
226 Page and Two-page Advertisements

Type Faces Employed

Bodoni (M)	55
Book, 20; No. 675, 11; No. 175, 8; No. 275, 8; No. 375, 8	
Futura (M)	51
Medium, 30; Light, 13; Demi, 5; Bold, 2; Ultra Bold, 1	
Gothic (T)	15
No. 204, 8; No. 77, 2; No. 338, 2; Copperplate, 1; Franklin Condensed, 1; No. 51, 1	
Garamond (T)	12
Light, 10; Bold, 2	
Cochin (T)	8
Light, 7; Bold, 1	
Eve (M)	7
Light, 5; Bold, 2	
Bernhard Modern (M)	6
Lydian (M)	6
Roman, 4; Cursive, 2	
Bulmer (M)	5
Weiss Roman (T)	5
Baskerville (M)	4
Corvinus (M)	4
Skyline, 2; Light, 1; Bold, 1	
Vogue Light (M)	4
Cloister Old Style (T)	3
Granjon (T)	3
Lucian Bold (M)	3
Fairfield (M)	2
Goudy Old Style (T)	2
Onyx (M)	2
Bankers Script (T)	1
Century Expanded (T)	1
Cushing No. 25 (T)	1
Eden Light (M)	1
Empire (M)	1
Forum Caps (T)	1
Grayda (M)	1

Ionic (T)	1
Litho Roman (T)	1
Lutetia (T)	1
Playbill (T)	1
Scotch Roman (T)	1
Sterling (M)	1

210

T—Traditional; M—Modern

Ads set in traditional faces	56
Ads set in modern faces	154

Of all the advertisements, thirty-three credited to traditional used modern display, eight credited to modern used the traditional display. From the standpoint of display only the score would be, Modern, 179; Traditional, 31.

Weight of Type

Ads set in light-face	114
Ads set in medium-face	72
Ads set in bold-face	24

Layout

Conventional	89
Moderately Modern	113
Pronouncedly Modern	24

Illustration

Conventional	128
Moderately Modern	78
Pronouncedly Modern	20

*There were sixteen advertisements without type.

General Effect (All-inclusive)

Conventional	84
Moderately Modern	120
Pronouncedly Modern	22

Judged only on physical features—art, design, layout, and typography—below are the best traditional and modern advertisements in the issues analyzed, chosen by Scorekeeper

Yours for lustrous hair...

with Kay Dumas's amazing new cream shampoo discovery!

Lustrine-Creme

ROPUZ

Contrary to general belief,
in many instances bad debts
are not deductible



CONSIDERABLE CONFUSION still exists among taxpayers in regard to both business and non-business bad debts and as to when and how they may be deducted in income tax returns. Contrary to general belief, in many instances bad debts are not deductible!

If the taxpayer reports on the cash receipts and disbursements basis in making his income tax return it is obvious that the amount of the bad debt for services or merchandise may not be deducted. The reason is that such a debt has not been included in income and the loss, therefore, would not be deductible from income. Stated another way—and this is very important to an understanding of the question—such a bad debt is already indirectly reflected in the tax return because the reported gross income is less by the exact amount of the debt, as is the taxable income when computed.

Therefore, on the cash receipts and disbursements basis of reporting, the taxpayer has already received credit to the exact amount of the bad debt, and to record it in addition as a deductible item would be the same as taking such deduction twice. Mere presence of "losses" under Schedule C should not be interpreted as an invitation to take such deductions which are contrary to the tax code.

Operating basis a factor

As virtually all small business men operate on the cash receipts and disbursements basis, such bad debts are ruled out for them. If, however, they report on the accrual basis and such a bad debt has been reported as income, either in the year re-

Bad Debts and Your Income Tax

By HAROLD J. ASHE

ported, or in a previous year, such a bad debt, of course, is deductible.

Note that the cash receipts and disbursements basis is not to be confused with "cash" method of doing business. A business man may operate either a cash or a cash and credit business and still use the cash receipts and disbursements basis for reporting in his income tax return.

In all cases of a deduction for bad debt, the explanation must show (a) the nature of the debt, (b) name and family relationship, if any, of the debtor, (c) when the debt was created, (d) when it became due, (e) what efforts have been made to collect the debt, and (f) how it was determined to be worthless.

In order to be an allowable deduction, a debt must become worthless within the year for which the return is made. The determination of worthlessness is an important provision in establishing the allowability of the deduction. The taxpayer must take reasonable steps to determine that there is no probability of payment or collection, and must have *prima facie* evidence to prove that the debt has no value. If, in the exercise of sound business judgment, a taxpayer concludes, after making every reasonable effort to determine whether there is likelihood of recovery, that the debt has no value, a deduction for such debt may be allowable. Court action, such as a legal judgment or adjudication in bankruptcy, is not necessary as proof that the debt is worthless where it is evident that the judgment would be futile, even if one were obtained.

Debt must lawfully exist

Since the deduction must be taken for the taxable year in which the debt becomes worthless, the fact that a debt is still held open on the books of the taxpayer does not mean that it has value. The law does not permit a taxpayer to defer claiming a deductible allowance on that account beyond the year in which it becomes worthless.

A further requirement regarding deductibility for bad debts is that a debt must have existed in fact and in law. If a debtor was not legally liable to the taxpayer, then there was no debt to become worthless. Thus, a gambling debt that is not legally enforceable cannot be de-

ducted as a bad debt. Advances to relatives to tide them over financial straits, made out of moral considerations and without understandings regarding repayment, are frequently held to be in the nature of a gift rather than a loan, and consequently no deduction would be allowable for nonpayment. However, when a loan is made to a relative in a bona fide business transaction, a deduction may be allowed because of non-collectability.

Bad debts arising from sales and services—if deductible, as already discussed—should be shown in the Schedule C to arrive at adjusted gross profit (or loss) from business. Non-business bad debts and losses from worthless bonds and similar obligations should be reported as losses on capital assets in a separate Schedule D. Non-business debts are treated as capital assets held for not more than six months. By a special provision of law, non-business losses from the sale or the exchange of property are deductible in computing adjusted gross income in which the tax in the tax table applies. In this respect they differ from the ordinary non-business expenses which cannot be separately deducted if the taxpayer uses the tax table or the standard deduction.

After All is Said and Done

After all is said and done the real job of a piece of printing is to prove to the reader's satisfaction that he just cannot get along without what you have to sell. Good copy, if read, will turn the trick; but only copy which is set attractively is read. Therefore, the better the look of the printing, the more business it will bring to you from your prospects.

Let us coöperate with you in the production of good-looking, resultful printing.

Good, solid copy for a printer's own blotter advertising is this bit from Vardon & Sons Limited, printers of Adelaide, South Australia.

A deduction for bad debts may arise where a business man, as indorser or guarantor on an obligation, has been obliged to pay the debt of the principal as a business transaction. When the indorser or guarantor pays a debt, he is subrogated to the rights of the creditor against the principal debtor; and if his claim against the debtor is worthless and uncollectable, he is entitled to a deduction, not because of the payment itself, but because the payment gives rise to a claim which becomes a bad debt.

If the indorser or guarantor reports on the cash receipts and disbursements basis, and meets his obligations by giving his personal note for the worthless note of the principal debtor, he may not claim the deduction until the year in which the note is paid. If, however, he reports on the accrual basis, then a deduction would be allowed in the year in which he gave his note in settlement of the obligation.

Reserve method of deduction

Where a business debt is ascertained to be recoverable only in part, it is permissible to take a deduction for a partial worthlessness not in excess of the amount which actually becomes worthless and is charged off within the taxable year. If the taxpayer claims such a deduction and it is disallowed because the worthlessness does not occur until a later year, he may take the deduction in the later year if the charge-off made in the earlier year has not been withdrawn. If the balance of the debt becomes wholly worthless, the taxpayer may claim, in the year of such worthlessness, the amount of the debt which has not been allowed in previous years.

If the taxpayer is engaged in business in which credit to customers is a factor, the reserve method of deducting bad debts may be employed under the provisions of the statute. Each year the taxpayer charges to expense an addition to the reserve. After each new addition the reserve should represent a reasonable estimate of the amount that will probably become uncollectable out of the receivables then on the books. When the debts become worthless they are then charged up to the reserve, and may not be deducted from income. No change in method may be made without permission of the Commissioner of Internal Revenue.

Conversely, where a bad debt has been deducted in income tax return, and, at a later date, part or all of the debt is recovered, such recovery must be reported as income.



BY FORREST RUNDELL

● "WE HAD A HAPPY SHIP. In fact I think we had the happiest crew in the Navy. And those kids certainly held their own with any veteran crew that fought alongside them."

With these words Dixie Kiefer, the heroic commander of "The Fighting Lady," as the aircraft carrier *Ticonderoga* was known, modestly summed up his explanation of the success of his ship in the Pacific. A happy ship is a fighting ship. Every crewman from the lowest rank to the executive officer is loyal to the commander. And when that commander is tops in courage the whole ship fights with a fury that carries everything before it.

It is too bad that more printers could not have heard Kiefer talk to the Advertising Men's Post of the American Legion of New York City. After all, owners and printing salesmen are battling competition just as "The Fighting Lady" was battling Japs. The battling is not as gory and the fatalities are fewer but the going is tough, nevertheless. Furthermore, the methods which build up happy loyalty on shipboard work as well to build up a loyal and aggressive plant personnel.

It is not hard to see why the characteristics that make a "happy ship" successful are the same as those which build up a successful printing business. To begin with the sales end, a salesman who is happy in his work will make a better impression on his customers and prospects. He is never a sourpuss. Nor does he weep on a customer's shoulder. He is less likely to be irritable or quarrelsome than his unhappy brother. In short, he is the type a customer likes to talk with.

Furthermore, a happy salesman is less likely to fold up when an unscrupulous purchasing agent tries to drive his price down. He is ready to tackle any prospect, no matter how tough. And he will have the cooperation of both the boss and the shop whenever he hits a difficult selling problem.

Second. A happy organization is pleasant to call on the telephone. Almost every customer is likely to

call up at some time or other when the salesman is not in. A happy organization will make that telephone call pleasant and profitable. Someone will interest himself to see that the customer's needs are taken care of, whether it is an estimate, a change in quantity, or an author's alteration that is requested. The printer's end of the telephone call will be so pleasantly voiced that the customer will be glad to call again.

On the other hand a customer who calls a disagreeable shop is lucky to escape with his ear in one piece. Here are a few snatches from telephone calls the writer has made to some particularly unpleasant suppliers. "Huh?" "Don't know nuthin' about it. Why'n cha call the office?" (How was the customer to know that the office wouldn't answer?) "Cancha mail it in?" "Aw-right, I'll tell Phil if I see him." Small wonder that there is hardly a printer who has not dropped two or three such suppliers off his list simply because he was fed up with the lack of interest and courtesy.

Third. The members of a happy organization work together better and do better work. This is partly because a contented workman does better work and partly because high morale tends to lessen labor turnover and to increase efficiency by keeping the men on one job. Moreover, once a shop becomes known as a good place to work, a better class of workmen apply for jobs. The natural tendency for a happy organization is to stay together and improve with the years.

Furthermore, the members of a happy organization are more likely to render those extra bits of service which lift the shop out of the ordinary and help both customer and boss. Here is an example: When Japan's sudden surrender precipitated the two-day holiday at seven o'clock in the evening, a certain Brooklyn shop was left without any understanding with the men as to whether they would work or not. The boss assumed they would not but, having some work to do himself, came in. To his surprise he

found several of his men waiting at the door, all willing to go to work. They gathered there because each felt sure he would see some of the others. And being a congenial group which had been together for many years, each felt that he could have a good time with the others even though there might be no work to do. With the boss there to open up, they decided that they might as well work. Result, an extra day's work at a time when the shop was badly rushed.

Fourth. Selling for a happy organization is made easier and more effective by the cooperation of the shop. Instead of bawling out the salesman when his customer requests something a little unusual, the shop adopts the attitude "Let's see what we can do for him." The shop makes a conscientious effort to understand the customer's needs and to meet them.

The writer saw the value of such cooperation some years ago in a big iron and steel warehouse. Here the situation was awkward in that the main office, including the sales department, was downtown while the plant was in an inaccessible place five miles away. Communication between them was by telephone and written order rather than by personal contact. As a result relations became strained. Each department began to wonder how the other could be so dumb. Misunderstandings became so frequent that something had to be done.

It was fairly evident that each group was seeing the other in an unfavorable light. To remedy this condition a bowling league was organized which included all the key men in both the plant and the office. It did not take long for each group to find out what fine fellows the others were. The Wednesday night bowling matches soon became the happiest events of the week for them. And it was truly amazing to see the way in which cooperation replaced misunderstanding.

But, how can a happy organization be built in a business so full of complexities and petty annoyances as printing? Obviously, commanding an aircraft carrier with a crew of more than 2,000 men presents problems of mechanics and morale beside which those of a printing business shrink almost out of sight. Basically the problem is the same. The answer lies in the personality of the leader, whether he be the captain of a "Fighting Lady" or the owner of a printing plant employing five men. If the man at the top works heart and soul to maintain a

happy organization, a happy organization is exactly what he will have.

It is a pity that so many things Dixie Kiefer told us about his morale-building methods were off the record. They would have made interesting reading. But he gave us enough to show why his crew idolized him. At one time the whole crew had been working extra hard for days. The men were completely fagged out. Somehow, the captain obtained a huge quantity of chocolate bars, enough for each of the crew to have several. These were passed around with his compliments and the fatigue disappeared.

A practice which endeared the captain to his men was the personal attention he gave to every one of his fliers, particularly when they returned from an unusually difficult mission. As each of the fliers returned from a tough mission he was taken below by the captain and given a fine supper, along with warm words of praise for his exploits and some special attention by the ship's surgeon. By the time the flier was ready to turn in he was glowing from the affectionate care.

The influence of the captain's personality extended further than his own ship. It is a regular practice to have several destroyers work with each carrier, to help screen it from the enemy and to pick up fliers who have been forced down in action. One day the carrier's officers overheard a radio argument between two destroyers. It seems that one accused the other of poaching on its territory in search of fliers to pick up. Inquiry revealed that the destroyers were competing with each other because each time a flier was transferred to the carrier, the bosun's chair came back loaded with gifts for the destroyer's crew.

Little things, you say? Yes, but each little attention was a token of the affection the captain had for "the kids," as he called his crew. The writer saw a spontaneous demonstration of this affection at a little reception which preceded the meeting at which the captain spoke.

Kiefer had been shaking hands with us and talking with us about "the kids." Then the door opened and three wounded sailor boys from the Brooklyn Navy Yard Hospital walked in. From then on those of us who were merely old veterans of World War I ceased to exist for Dixie Kiefer. He rushed over to the wounded sailors and for the rest of the reception it was their show.

And when we saw their faces light up over the attention he gave them we needed no further proof of the affection he inspired among his own men. And the writer could understand why one of his own crew said that when Kiefer was taken off "The Fighting Lady" desperately wounded in a Kamikaze attack, practically every man on the ship burst into tears.

Printing plant owners cannot all be Dixie Kiefers. Few of them have had the advantages of Annapolis training. But any one of them can gather a group of men and women for whom he can develop a genuine admiration and affection. If he is loyal to them, they will return his loyalty. If with this loyalty he has the necessary qualities of leadership he will have little to fear from his competition. Together they will be able to outsell and outprint any competitors.

But if he does not inspire loyalty he will be losing money even though he balances his books with black ink. And he will be missing half the fun of owning a business.

Advertising Space Runs Around Editorial Matter

This New York City advertiser makes use of the tremendous advantage gained by using large, dominating advertising space on a page which also includes editorial matter. Most important, the advertisement is *run around* the reading matter so that the ad cannot be missed by the most casual reader. This practice, while subordinating editorial material from the newspaper's point of view, certainly offers a great many possibilities to the advertisers who make use of it.

fall focus on bedspreads

Jungled and hand-dipped

KUMON

By EUGENE ST. JOHN

Questions on pressroom problems will also be answered by mail if accompanied by stamped envelope. Answers will be kept confidential if you so desire and declare

THE PRESSROOM

ALL SEASON ROLLERS

Please advise me where I can obtain information about embossing on an ordinary platen press. Does any company manufacture the all-season rollers for platen presses? Is there an ink manufactured which can be used for printing large wood type and other solids on poster board without "picking" when the stock is pulled away from the form?

Stewart's embossing board, for sale by THE INLAND PRINTER, is a good medium and a free booklet on embossing comes with it. The leading rollermakers supply all-season rollers for platen presses. Special halftone ink for platen presses successfully copes with picking and difficult stripping problems.

COLORS ON CELLULOSE TISSUES

We would like to get any information available on printing illustrations on cellulose tissues or other transparent material, in multiple colors, each color printed on a separate sheet and all the sheets to be finally imposed one upon the other in such perfect register that a complete picture is immediately visible. One of the automobile manufacturers utilized some such treatment in an advertising piece he produced some years ago.

The manufacturers of presses for printing on cellulose tissues and the manufacturers of the tissues will be pleased to give you information on request. The natural sheen and the transparency of these tissues lend themselves to the production of beautiful pictures, printed both on the face of the tissues and from inverted plates on the reverse side of the tissues. The latter process, like high-gloss inks, saves a varnishing operation. Very striking effects are possible by rotogravure since shaded inking with even metallic inks is possible.

PRINTING ON PLASTICS

Would you advise me how to go about printing on plastic material, what kind of a press to use, and where to obtain it.

Printing on all the newer plastics follows the same lines as printing on that older plastic, celluloid, or printing on sheet metal.

For all comparatively small pieces, you may use a platen press. Larger pieces may be printed via an in-

verted design on an offset proof-press, with its rubber blanket affording the transfer in the positive.

If the plastic is not too thick, it may be run on an offset press, or it may be run comparatively thick on letterpress machines especially built for printing on sheets of metal.

AIR BRUSHING THROUGH STENCILS

Christmas, birthday, and anniversary messages, and similar greeting are now often done in cartoon style on huge sheets of paper which fold down to envelope size. Usually they are in three colors. We assume that these are done by some process cheaper than letterpress or lithography. What is it?

Presumably the reference is to air brushing in gangs through stencils. This process had its beginning as the means of applying perfect borders of uniform width on such pieces as mourning stationery which previously had been painted by hand with a brush after fanning out the sheets an edge at an operation, a method which required not a little dexterity on the operator's part.

PRESS GUMMING

We noticed an article in THE INLAND PRINTER for July on "Gumming on the Press." We are interested in this kind of work at present. May we inquire as to the method and where the adhesive is obtainable? We have found that envelope mucilage is not satisfactory and had given up trying to produce work of this kind.

Press gumming even under favorable conditions (of using seasoned paper in an air-conditioned pressroom) is a makeshift because of the difficulty of maintaining a stable solution and preventing the adhesive from drying on the comparatively extended inking system of the presses that are generally used for gumming. With an airtight fountain and brief travel over a limited inking system, as on an anilin press, the makeshift is more practicable.

In spite of the extreme care required, some printers do gumming on the flatbed presses, cylinder and platen, with the aid of an adhesive suited to the job and a retarder to cope with the natural drying tendency of mucilage, using as few rollers as will cover the form properly and running at as high speed as possible, preferably with extension delivery.

SUPERSONICS IN PRINTING INKS

Kindly let us know if you have any information on the use of supersonics in printing inks.

We have no information on the subject, which had not engaged the attention of any researchers in the graphic arts until your laboratory took it up, as far as we have been able to ascertain. The fact that you are investigating the possibility of improving inks through the use of supersonics will prove interesting to dry color and ink vehicle manufacturers as well as inkmakers. You should contact them as well as the various research organizations in the graphic arts.

Of course, the effect of light is another story which has long received attention because the light will cause colors to fade. Without knowledge of physics the old masters varnished their masterpieces to protect the colors somewhat from

A word of praise...

I would like to express my appreciation to your valuable journal, for its style and technique for the betterment of the Graphic Arts industry in general. Also, as an Australian—to you, an American—for the valuable assistance your country gave to mine when it was most needed.

N. K. SOUTHCOMBE, Sydney,
Australia

the effects of strong light, but to this day colors exposed in windows and outdoors are prone to fading from the effect of strong sunlight. The makers of varnish used on metal signs have developed some good protective masks of varnish but all are limited in usefulness against the mighty rays of old Sol. Happily we do not need a sound-proof ink.

PRESS SPOT CARBONIZING

We are interested in the articles that appear in the August issue of THE INLAND PRINTER regarding press spot carbonizing. We have done a great amount of experimental work and have developed an ink that does a much better job than the inks available on the market. However, we do not use heating of any sort because it has been our impression that this is a patented device. We should appreciate receiving any information you have as to the method we may use in employing an electrical heating system to produce spot carbon and where it is possible to obtain such equipment. We also produce a great many snap-out forms and would be interested in receiving a list of the various assembling machines that are on the market. And are there any collating machines made that will collate from flat sheets completely automatically?

There are several approaches to your problem of spot carbonizing. First, we are sending you the name of a neighbor of yours who can tell you just how far you can go with an electrical press heating system without infringing.

Second, there are press manufacturers who make machines for spot and other carbonizing. This may be best for you if the volume of work warrants it.

Third, you might visit the plant nearby, in Burlington, New Jersey, where the equipment used by a number of carbon paper manufacturers is made and see what they have in equipment and suggestions as to what you might need.

Fourth, you might investigate the possibilities of carbonizing by a process different from that in general use: rolling heated waxed ink with a steel cylinder onto the web of paper and immediately passing the web around a chilled roll to set the waxed ink. Such a different process might require the development of an ink for carbonizing that may be run "cold" (at pressroom temperature) and would set without smearing any more than the present carbonizing "dope," and still not dry so that it would offset from the typewriter impression.

We are sending you the complete list of equipment suppliers so that you may get a complete picture of the snap-out production field.

PRINTING ON ALUMINUM FOIL

We desire to obtain all available information on color printing and lithographing on aluminum foil. We shall appreciate any information you may give, or any references to other authoritative sources from which we may obtain additional information.

Some fifteen years ago one of the leading foil manufacturers issued a booklet of instructions on printing and lithographing on foil and possibly you may obtain a copy of a later reprint from them. Foil printing is like other printing with a few exceptions.

A non-rub, non-scratch ink is needed and a thorough makeready. If there are plates in the form,

originals should be etched sharp and deep, and electros made from a sharp mold. Rubber plates are used to print on the paper side of the foil sheet unless capable pressmen do the makeready. The ink must have ample tack and nothing of a greasy or oily nature ever should be added to it.

In the old days, precautions against any smearing and offsetting, such as slipsheeting, or dovetailing, standing sheets on edge, or laying the wet sheets out singly (depending on the weight of the stock) were necessary. They still are with the very heavy stocks but much of this protection has been discarded through the use of anti-offset spray guns with a special mix, and modern printing inks.

When printing on a colored foil, just as in decorating tin, it is necessary to first print a white ground in the form of a cover white if color hue of the ink is to be retained. This applies to all colored foils except the so-called natural silver and gold foils.

Some striking effects are obtained in printing on foil, approached only by printing on half-fine gold papers.

ROLLER WASHER ECONOMICAL

Your August issue contained an item about a roller washer. Can you give me the name and address of the manufacturer of this miracle gadget? One of them might save us many days' work in a year. We are still in the position of having more work than we can turn out. We hope to go ahead as soon as we can get more presses and men. Today we have (by an actual count) ten times the volume of work that we averaged before the war, so we hope you can send us the above information.

These roller washers have been in use for about ten years and have proved to be capable and economical, saving time, labor, wiping rags, and detergent while doing a better cleaning job. They are available for all rotary presses, letterpress and offset, as well as flat-bed cylinder presses.

RUBBER PLATE IS WORN

Can you tell me what caused this plate to go to pieces as it has? Am enclosing a sheet after 2,000 impressions. Is the plate faulty?

The plate is not faulty. The trouble is from running the plate considerably over type height, which is not practicable with rubber on a cylinder press. As the rubber plate is the softest material between the metal press bed and cylinder, all the distortion caused by running it over type high is taken up by the rubber, which gives way under the continued stress of the run. It is obvious that the cylinder has gradually

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Q-IT'S A QUIZ

BY R. RANDOLPH KARCH

Answers to the following list of questions have appeared in the pages of THE INLAND PRINTER and other sources of information to printers at various times. How retentive is your memory? How many of these questions can you answer without referring to the answers on page 78 of this issue?

1. Two of the following patent bases are honeycomb style. Which are they?

- | | |
|--------------------|---------------|
| a. Wesel | d. Latham |
| b. Sterling Toggle | e. Challenge |
| c. Warnock | f. Rouse |
| | g. Blatchford |

2. A pressman's color perception dulls with his increasing age. True or false?

3. The more common causes for ink piling on lithographic press rollers are waterlogging and emulsification. What causes these troubles?

4. In stereotyping, the lower the metal temperature, the less shrinkage of the metal results. True or false?

5. The only typecasting machine which uses the paper ribbon is the Monotype. True or false?

6. In letterpress printing, thin papers show offset more than thicker papers. True or false?

7. Match the words at the left with the processes listed at the right below:

- | | |
|-------------|-------------------|
| 1. Flong | a. Photography |
| 2. Agate | b. Photoengraving |
| 3. Bundling | c. Stereotyping |
| 4. Filter | d. Type composing |
| 5. Crop | e. Bindery |
| 6. Shell | f. Electrotyping |

8. Reglets are used as spacing material within letterpress type forms. True or false?

☆☆☆☆☆☆☆☆

rolled out the original flat surface of the plate into a concave one, so that now it has the appearance of a warped sheet of wood. Certainly it is of no use after that happens.

The very first requirement when printing from rubber and linoleum is to *make certain* that the plate is barely type high. It is safer to start with it a sheet under type high so that it prints broken. Bring it up by degrees but very carefully. When printing a rubber plate which has been used before, test it for height just as a new one should be tested. Otherwise the first impression may be enough to ruin the rubber plate because the wood mount may have swelled some since the plate was last printed.

Rubber plates warm up during the run just like automobile tires do, so it is well to remove a sheet from the packing as the rubber warms.

This solid rubber plate was run in a mixed form of rubber and metal and the oversight of not using less squeeze on the rubber than on the metal, which is not uncommon, brought about the complete ruin of the rubber plate after two thousand impressions.

ROLL-FED GUMMED LABEL PRESS

Could you give us names of manufacturers or selling agents for a printing press capable of printing and perforating address labels on gummed paper stock, in rolls?

Two types of rotary presses are available for this specialty, including rewind, one type printing from the flat forms and the other from curved plates.

Over-packing the Cylinder to Compensate for Paper Stretch

By DAVID McKINNEY

● THE ARGUMENT which so often follows a pressman's decision when he discovers that his third or fourth color is printing too short or too long seems to indicate that there is not a clear understanding of exactly what the condition is and what must be done to rectify it.

It is common knowledge that paper will pick up moisture or give it off after being run several times through the press and after standing for a number of days, particularly in an unhumidified pressroom.

When the paper changes its moisture content and is subjected to the rolling pressure, it loses its dimensional stability and will stretch or shrink, depending on the moisture gained or lost. The most common condition is the stretch which occurs when paper absorbs moisture and is ironed out under pressure. Paper which gives off to the air more moisture than it has absorbed on impression may stretch momentarily under pressure and then regain its original dimension or even shrink slightly upon delivery. The image will print short under such conditions for it will shrink proportionately as the paper returns from its momentary elongation.

The usual expectancy, however, is that the paper will absorb moisture

while running. Moreover, it will pick up more each time through the press up to its optimum, which generally is not reached in four or five impressions. Therefore it can reasonably be expected at the start of a multi-color job that the paper will absorb moisture progressively with each color, thereby increasing progressively in length.

If the paper has stretched between colors, the sheet actually will measure longer across the grain. And since grain-long paper customarily is used, this stretch will occur in the round-the-cylinder direction. When the paper stretches thus, the work must stretch accordingly, and if the paper measures longer than formerly, then the work, too, must measure longer than when it first transferred on impression—longer than the image on the plate itself.

Since the subsequent colors will be run from press plates made in precise register with the first plate, they will print short because they will be printing their proper length on a sheet which has stretched and is longer than the original image.

Once the stretch appears it usually will become progressive. That is, the third will print shorter than the first two colors. Once the three colors all have been registered and printed, the fourth, in its turn, will print shorter than they, and so on.

What is proper and most expedient to do when subsequent colors print short has always been a bone of contention among pressmen and among kibitzers who happen along. Although numerous men habitually stretch successive plates to make their colors fit in cases of minor misregister, it is neither a wise nor a safe practice, and it is generally agreed that the correct solution lies in the proper relationship of plate to blanket cylinder packing.

Just how this relationship affects the change in image size between plate and paper is a problem which baffles many pressmen. A majority of men know through experience that by removing several points of packing from the plate cylinder and placing it under the blanket, they can lengthen the image on the sheet and thus compensate for stretch. Others do not seem to be quite certain of procedure, and still others make no use of the method.

"PRINT 23,500,000

4-Color Comic Booklets in 20 days," says Uncle Sam

DANNER PRESS IS DOING THE JOB

Every working day more than 1,000,000 U. S. Treasury Department Victory Loan "comic" booklets are speeding out of Akron to school children all over the United States.

Within 10 minutes after these booklets leave the press, 12,000 are gathered, folded, trimmed and packed ready for shipment—72,000 an hour!

In 20 working days Danner Press completes the largest 4-color printing order ever placed in this area—23,500,000 4-color, 4-page "comic" booklets to stimulate sales in the forthcoming Victory Loan Drive. One for every school child in America!

WANTED—LARGE ORDERS
We have done this job in large national campaigns. There are several with the same size order in which we can deliver the job. Our high speed rotary presses and automatic gathering, stitching, folding and trimming machinery enable us to do this. We make large orders for printing booklets as fast as your order comes. We print millions of color copies each year for national campaigns and other work.

This entire job occupies the facilities of only one of our departments. Danner Press was selected to do this important work in competition with large printers all over the United States. Performance, quality and price were the measuring stick in placing this tremendous printing order. We were selected as the lowest and best bidder.

It augurs well for Akron's business and industrial future. It definitely establishes Akron as a place where BIG printing jobs can be done—economically and on schedule.

We realize that too few people know about the facilities of Danner Press. Right here, Danner Press operates two large size newspaper-type presses that print 16 pages in four colors, at one time. In addition, Danner Press is equipped with modern flatbed presses to handle simple one-color work or any full-color work you may have in mind.

Our big 23,500,000 job is now running. If you would like to see how it is done drop in at 37 North High Street and we will be glad to show you our facilities. Or if you would like to have a copy of this unusual job write or call us.

Remember, when you think of printing, regardless of the size of the job—CALL DANNER PRESS—for quality work at reasonable prices.

FRED W. DANNER, President

FACTS FOR STATISTICIANS
23,500,000 copies to be printed and delivered in 20 working days.
More than 1,000,000 copies are printed on our regular 4-color webbing press.
20,000 pounds of newspaper-type paper will be used—enough paper to print a newspaper three weeks for an entire week.
Light printing of one, two, three, four and black ink are being used.
If all printed and these booklets would reach 6,000 miles.

DANNER PRESS, INC.

37 NORTH HIGH STREET • AKRON 9, OHIO • PHONE FR-6175-6-7

FRED W. DANNER, President

TYPESET BY JAMES THOMPSON CO.

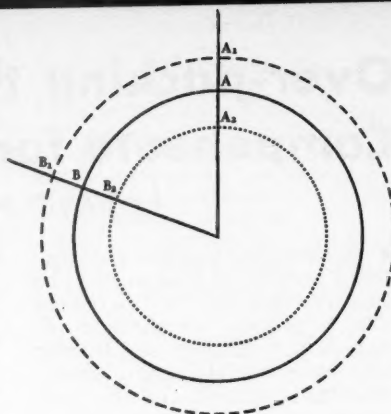
When Danner Press, Akron, Ohio, received a contract from the Treasury Department to print comic books distributed to children during the Victory Loan drive, the firm used this half-page newspaper advertisement to tell about the job and also to describe its facilities for regular work

Some pressmen have found that they can increase size of the image by overpacking the plate without removing a corresponding amount from under the blanket. This will work to a certain extent, for the blanket circumference remains the same while the increased plate circumference actually forces a longer image to transfer; but it is a very unwise practice, for the abnormal increase in pressure results in severe abrasion between the blanket and plate surfaces. Only a very limited increase can be effected in this manner, producing far from uniform results.

In anticipation of paper stretching during successive colors it is usual to start a multi-color run with from 0.003-inch to 0.005-inch extra packing under the plate and a corresponding amount removed from under the blanket. For example: if a press design calls for plate and packing to 0.015-inch and the blanket to 0.078-inch, adjusted packings at the beginning of a multi-color run will be 0.018-inch to 0.020-inch for the plate, and 0.075-inch to 0.073-inch for the blanket. On succeeding colors, as paper stretches, the packing is transferred from the plate to blanket cylinder one or two points at a time, figuring approximately 0.010-inch increase in image length for every point of packing.

The principle involved is simply that of changing circumferences of cylinders traveling at same speed. Since the blanket cylinder bearers drive the plate cylinder bearers, on impression, and since the bearers are of equal diameters, the cylinders are turning at the same speed. When the cylinders are packed correctly the plate and blanket surfaces are up to bearer height plus a total of 0.003-inch overpacking for pressure. They are virtually of equal circumferences and travel at the same speed. The image will then transfer from plate to blanket without appreciable change in dimension.

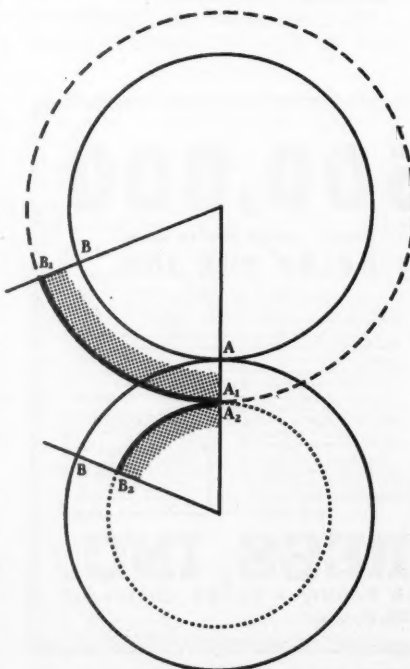
At the beginning of a multi-color run, however, if (for the purpose of explanation) the plate is packed to 0.005-inch over bearer height, and the blanket is packed to 0.005-inch under bearer height, then the plate surface must have the greater circumference, for its radius is greater by 0.010-inch than that of the blanket. A point, or a series of points constituting an image, on the plate surface will have to travel faster than the same point or points on the blanket, for they are required to travel over a comparatively much greater circumference during the period of one revolution.



Cross section demonstrating the relative diameter of the blanket, cylinder bearers, and plate

The cross section reproduced, showing relative diameters, illustrates this principle. The dotted circle represents the circumference of the blanket, underpacked 0.005-inch at the beginning of a multi-color run. The solid line represents the cylinder bearers. And the dashed line represents the plate at the beginning of a multi-color run, overpacked 0.005-inch.

Let A₁ and B₁ represent the extremities of the image marked off on the plate. The distance A₁B₁, marked off on the bearers, is the actual distance the bearers of the two cylinders turn during the transfer of image. But the plate surface is larger because its diameter is greater due to overpacking. Therefore it will turn through the arc A₂B₂, which is longer, during the

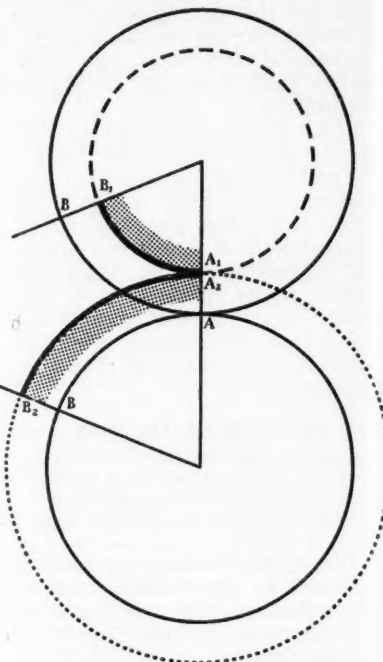


Bearers together on impression. Plate cylinder is packed above bearer height; blanket below

transfer. And by the same token, the blanket diameter is less and the blanket circumference smaller. The blanket surface travels at a slower speed, turning through the shorter arc A₂B₂ during transfer.

This may be seen more clearly in illustration II. The bearers are together, on impression, at point A. The plate cylinder is packed above the bearer height and the blanket is packed below.

It is obvious that when the cylinders have turned through arc A B,



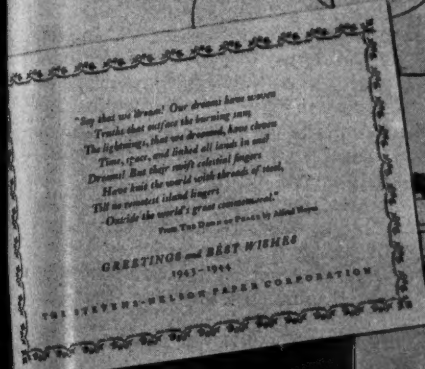
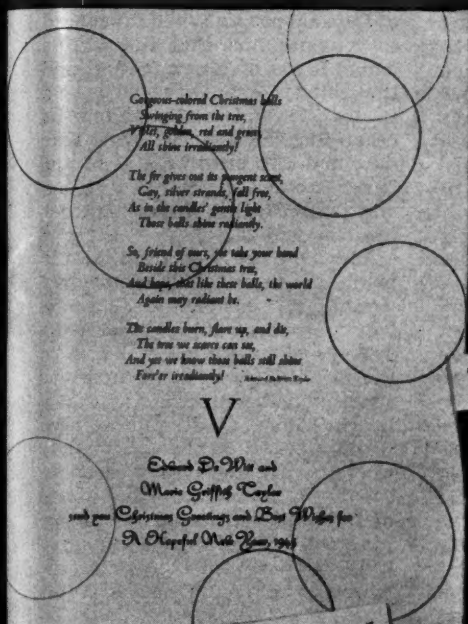
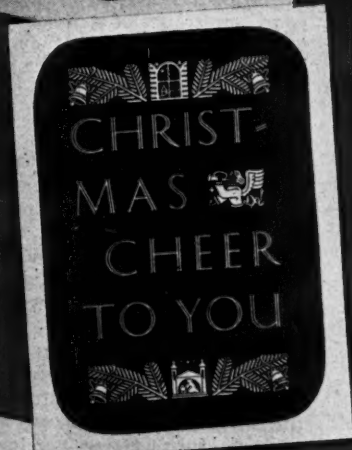
Transferred image increased to correspond with printed image lengthened by the paper stretch

points B on the bearers will meet. Also B₁ on the plate will meet point B₂ on the blanket, and the image will have been completely transferred. But compare the length of the arcs on the plate and blanket surfaces and see that the transferred image on the blanket has been materially shortened as a result of the overpacking.

Illustration III shows the effect of the opposite extreme when all the packing has been removed from the plate and placed under the blanket. The blanket cylinder diameter is now the larger, and the image on the blanket is therefore longer.

The relation shown in illustration II can be changed gradually throughout the run to that of Illustration III. This will increase the transferred image length, as desired, to correspond with the increase in the printed image size that is caused by the paper stretch.

MORE Christmas Card IDEAS



Advice for the Proofroom Novice

Equip yourself with general knowledge of what it's all about, starting with the mechanics of printing • By Edward N. Teall

● BE CAREFUL about the knocking; don't do it in the slang way. In other words, knock—don't "knock." Knock at the door—not timidly, but then again not too sassily. Knock firmly, but not too aggressively. Those on the inside have powers of regulation as to admittance of strangers. They like a good recruit, but they detest an invader. Before you start knocking the boss, wait until he is *your* boss. Then, he has to take it as well as dish it out.

The point is, if you really want to know, that when you knock at the proofroom door and ask for admittance into the gang, you need to have at least a general idea of what it is all about—what a proofroom really is, and how it functions in the business of printing. You need to be able to do something that the proofroom needs to have done.

It's just fine if you can convince the hiring man that you are willing to work and to learn—but it's ever so much better if you can show him you have something to start with, a foundation on which to build a structure of genuine usefulness. You are asking him to invest in you and you need to show him you have something to sell, besides ambition.

What he wants is productiveness. He wants you only if you can do your share in the work of producing. And, believe you me, the proofreader's work is part of production; it is not an ornamental trimming to the printer's product, it is an essential and fundamental part of the task of making a good, clean product for the plant as a whole.

Well—here I am, self-sidetracked at the very start of the run. Let's get going, on the main line. Recently a department querist paid me the genuine compliment of asking me how to give a new proofreader a start. My reply was, I am afraid, a bit conventional and therefore somewhat superficial. It did not cut down into the realities.

The realness of such a question came to me, sharply, only a day or two ago, when a young lady, new to her job and missing the guidance of her vacationing boss, came to me to ask about some proofs that puzzled her. The proof was marked "F," and she did not know whether that meant "final" or "foundry." She did know that the job had got down to

a stage at which markings begin to run up into real money.

There was a comma that tortured her; it did not "belong." She did not know whether to mark the desirable change or not. Or course, corrections cost more as the proofs near their press status. She knew that. She did not know, however, why the cost of changes mounts step by step.

It was hard for me to get the picture; to realize how real her ignorance was, and how her problem reached back into the fundamentals of printing. Here she was, working for a publisher of books; supervising editorially the work of a skilled printer's proofroom—and actually having not the slightest idea of how type comes to be reading matter in a book. She knew her commas, but she did not know just how they are made in print on the page.

So we had to go back to the beginnings. Without access to a printshop where the thing was being done, I tried to tell her what was done, and how it was done. I hope the little lecture helped her; but that would depend upon her power of visualization, her ability to translate words into action and to recreate mentally the operations of composition and correction.

Well, I began by telling the young lady what "upper case" and "lower case" mean. She knew that an upper-case letter is a capital, a lower-case letter is a "little" letter, run of the line; she did not know what the case is and how type is placed in its upper and lower parts. To her those were only words; words that made no picture in her mind, just arbitrary, unexplained words. So I told her—with the best picture I could make—what the case is; how type used to be "stuck," character by character, by hand, and how correction meant taking a character out with a pair of tweezers and replacing this with another and correct piece of type.

Then I told her how type is set today, on the linotype (line of type, type by the line as a unit) machine, how the operator works a keyboard, as in a typewriter; how the pressure of a key releases a matrix, how the line is spaced out full, how the hot metal is formed into the line; how the lines are collected and put into the galley; how the galleys are read,

the new lines set—and how the line, are tied into page form; how a correction on page proofs means opening up the block of type and putting in the corrected lines where the bad ones come out.

Here, of course, it was necessary to explain the possibility of new errors—how a wrong line can be left in and a good line hellboxed, so that the error is worse than it was at first—and how costs rise as the work progresses.

To digress again: I once, as a publisher's manager and editorial director, had the remote control of a print-shop (small but capable) whose single operator amazed and annoyed me by turning in some very horrible galleys, looking like a greenhorn's work—and some finals that showed beautiful workmanship. It seems the previous manager-director had sent to the shop, habitually, stuff that was only half written; he hid his real writing on the proofs.

The operator knew he would have to practically reset the whole job, so he deliberately "laid back" until the editor was all through with his self-correction—after which the operator turned to and made a swell job of the final proofs. When I managed to convince him that the writing end of it was on a new footing, and that editorial changes would be held to a positive and strict minimum, he began to give me his best, first time out; and the printing end of the business cost less than ever before and demonstrated a real improvement in quality.

And now, getting back to the main line: Once I realized how true it was that the publisher's young lady actually did not know the A-B-C's of printing, I woke up to the fact that her call for help was genuine in the extreme and that a lot of babble about galleys, page proofs, revises, finals, and foundry would get us just exactly nowhere. I woke up to the nature and extent of my own responsibility—and arranged for the young lady to spend a day in the printshop, seeing the wheels go 'round. Not only am I sure that she will be a better worker, but I am grateful to her for waking me up out of my dreamy state of other-worldliness. No longer shall I be as a disembodied spirit, gurgling instructions that don't mean a thing; I shall be a better worker myself.

It is not for me to go into the philosophy or ethics of union rules and practice, requiring experience in the shop as the essential condition of proofroom apprenticeship; but this much I do know, that you

can't qualify for proofreading unless you understand exactly how they work out on the floor. All the book knowledge there is has less to do with making a proofreader than a little real knowledge of how type is set and handled. You can always look up names, dates, and facts—but you cannot consider yourself qualified to tell the printer what is to be done unless and until you have a pretty clear idea of *how* it is to be done, what work it involves (and what the cost will be).

To train a proofreader, an employer must start at scratch; he must see to it that his candidate for proofroom honors is versed in the A-B-C's of handling type; X-Y-Z's come slowly. BUT—he must not let himself be led into the false assumption that anybody who can set type can also read proof. A delicate balance has to be struck between mechanical skill and semi-editorial judgment. Proofreading is not magical, but it is a fine art. And the base of it is practical knowledge.

Take Advantage of Tax Deductions

Taxpayer frequently misinterprets or overlooks the provisions of tax laws which offer permissible savings to him • *By A. C. Kiechlin*

● ACCURATE ACCOUNTING is essential to accurate tax reporting. However, even where accounting is accurate, tax savings are not always effected because the taxpayer does not take all of the permissible deductions or he interprets certain phases of the law in a way that increases his tax. It is to his advantage to familiarize himself with these matters.

In general, the tax laws are concerned with all losses and gains incurred during the taxable year. The expenses and liabilities of one year cannot be used to reduce the income of a subsequent year. Depreciation rates should be fixed carefully because the taxpayer cannot take advantage in later years of prior failure to take ample depreciation. If

you short-change yourself on depreciation you pay more tax than you should and you can't recover later when you find that the rate should be adjusted upward.

The straight-line method of fixing the rate for all depreciation is easiest to compute and used by the most taxpayers. You figure the rate on original cost divided by the years of useful life, not necessarily mechanical usefulness, but profitable usefulness. Scrap value should be considered when setting the rate.

The taxpayer may increase the rate at any time he can justify it. This increase cannot cover a short calculation on deductions in prior years but must represent increased depreciation on equipment during the year for which the return is actually being filed.

Taxpayers often lose out on a deduction for bad debts because they do not deduct in the year the debt is ascertained to be worthless. If it can be shown that you knew a debt was worthless in a year prior to the one in which you list it for deduction, it may not be allowed.

All taxpayers on an accrual basis may report bad debts by deducting the debts as they become worthless or by deducting a reasonable sum set up as a reserve for bad debts, usually computed on a percentage basis determined from experience figures and based upon credit sales. If bad debts in the past have averaged 2 per cent of credit sales and credit sales in a taxable year were \$4,000, then \$80 should be a reasonable reserve.

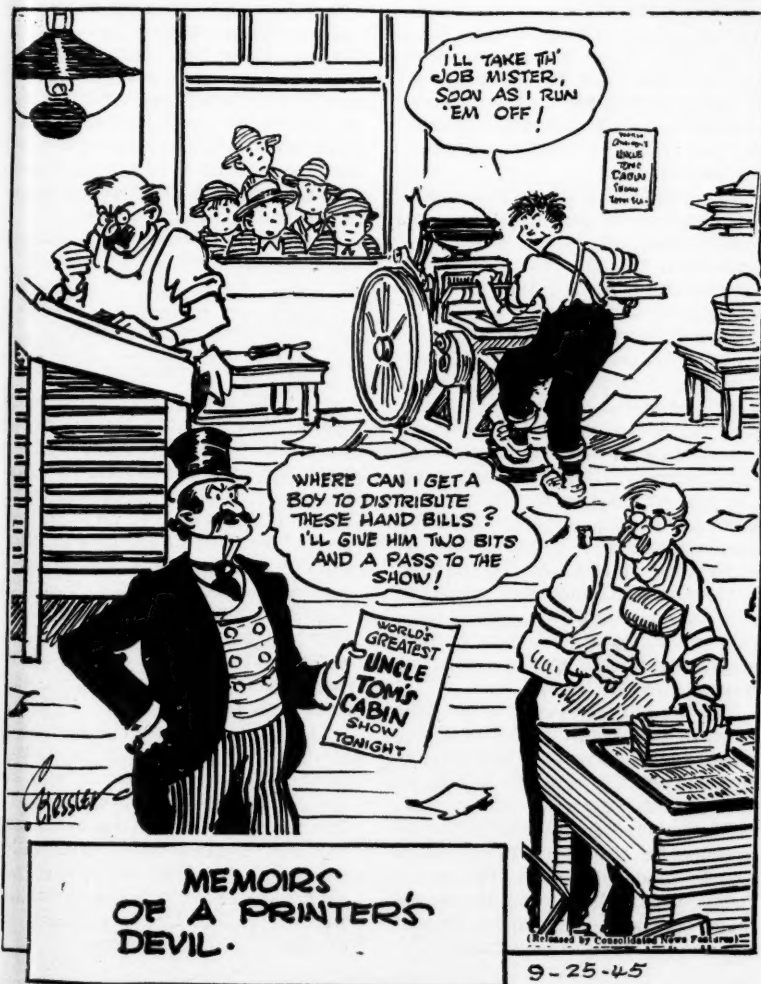
The taxpayer doing business on a cash basis cannot use the reserve method. If a specific debt is partially worthless, that portion of the debt may be deducted within the taxable year. And if the debt may become worthless in a subsequent year, the taxpayer may wait until that time to take the deduction.

Non-business debts must be wholly uncollectable to be deductible. No deduction is allowed for any partial worthlessness. A non-business bad debt is considered as a short-term capital loss the same as a loss on a worthless security.

The amount of non-business bad debts deductible is limited in the same way as a loss from the sale of a capital asset. Your non-business expenses are deductible providing

HOME TOWN ECHOES

BY C. KESSLER



9-25-45

these expenses are incurred in connection with income that will be taxable, whether the income is received during the current taxable year or not.

A taxpayer who uses the reserve method of handling his bad debts should credit the reserve if a bad debt is subsequently paid. He need not report this recovery as income. If the bad debt was a direct charge-off, and he later collects it, the taxpayer must report the recovery as income in the year received providing its deduction at the time it was ascertained worthless yielded a tax benefit.

In other words, if the taxpayer writes off a bad debt in a loss-year and this deduction did not influence the loss, he need not report subsequent recovery as income. Say that a taxpayer had a loss in a taxable year, \$1,000 in all, \$200 of which was a bad debt deduction, he would have lost \$800 without this deduction and not paid a tax anyhow, so he got no benefit for the bad debt charge-off and he need not report its recovery as income later.

Inventory, unless calculated correctly, may increase the tax payment. Take inventory at cost or at market, whichever is lower. If the inventory is calculated too high, you pay more tax. There are numerous ways of figuring inventory but cost or market, whichever is lower, will give the best results in this field.

Losses arising from fire, theft, or other casualty are deductible in the year they occurred providing they are not covered by insurance. If a loss is only partially covered, the excess loss is deductible but this expense all may disappear under the method by which the tax office permits the deduction. You must take depreciation and salvage value into consideration and when this is done the value of a property may be reduced to the point where there is no excess.

It all depends upon the case but the taxpayer should not forget this angle in the event he must write off an uninsured loss. If he has been taking depreciation on the property, he has already been given credit for certain loss in value by the tax office, so he cannot take it again.

Advertising is deductible as an expense if the outlay is reasonable and its ratio to sales is not out of line with experience figures or the general trade practice. The test is whether the sum spent for advertising is an attempt to avoid paying the proper tax.

In the high tax brackets, a concern might get its advertising for as

low as 30 cents on the dollar, because if it did not advertise it would have to give the remainder to the Government as tax. The Treasury Department won't permit a deduction of this kind for advertising.

However, the Treasury recognizes that even if a concern has been doing war work, the orders for which can be obtained without advertising, it must maintain good will for all of its peacetime products. Therefore, it permits even these firms a reasonable deduction for advertising.

Many concerns during World War I quit advertising and found to their dismay that the public had forgotten them when peace came. This lesson sank in and all progressive business men are doing some advertising today. Incidentally, the high tax rates have cut the cost of advertising for all.

The taxpayer who has discontinued his advertising during the war because he can get all the business he wants without it should remember that it *always* pays to advertise; that if he did not advertise and take a deduction for this expense he would pay that much more tax; that the net cost of advertising to him is the price he pays for space, less the additional tax he would pay if he didn't advertise; that he stands a chance of losing prestige during the war years if he entirely stopped his advertising.

Some taxpayers are still handling withholdings so that they are not readily checkable, which is bad business even though their returns to the collector are accurate. The withholding tax will probably be permanent and the more the records pile up with the years, the more difficult it will be to audit them. So, systematize the routine as much as possible, with due regard for accuracy.

A check stub detailing deductions aids accuracy. Duplicate listings on the face of the check, which automatically provide a receipt for withholdings, are a valuable record in controversy stemming from employee or Government. Checks are easier to audit and give definite proof of payroll transactions. Ask your banker about such checks. Cash payment of wages is unwise today.

The tax bill of 1944 prescribes new rates of withholdings but it is not necessary to change the payroll system to record accurately as long as you use an adequate system now. All taxpayers who use old-fashioned systems for recording withholdings should modernize with the payroll forms, procurable at any stationery store, specially designed for recording the various tax deductions.

There are certain borderline cases in the tax law where a transaction may be considered in more ways than one. Wherever a transaction may be legally interpreted in favor of the taxpayer, it is permissible to take that interpretation.

For example, does an outlay cover a repair or an improvement? The former is an expense, the latter is an increase in asset value; the former is deductible, the latter is not. Some taxpayers consider all repairs as improvements and this increases the tax. If an outgo really increases the value of an asset, it is an improvement and not deductible; but if it replaces wear and tear, it is usually a repair and is deductible.

Finally, remember that the law permits the taxpayer to carry over and carry back operating losses for two years. A few years back a taxpayer could be taxed on a loss. Say he earned \$8,000 in one year and lost \$10,000 the next. Under the law at that time he was taxed on the gain and paid no tax on the loss, yet in the two years he really lost \$2,000 and was taxed on an \$8,000 gain. This was obviously unfair.

To partially rectify this injustice, the law, since 1940, permits a taxpayer to take such losses into consideration when filing a return, but he cannot get credit for losses going back more than two years or carried forward more than two years. Losses not absorbed in this period come out of the taxpayer's pocket.

Suppose your losses and incomes for five years were as follows:

1943—Net income . . .	\$3,000
1944—Net income . . .	\$2,000
1945—Net loss	\$4,000
1946—Net loss	\$2,000
1947—Net income . . .	\$8,000

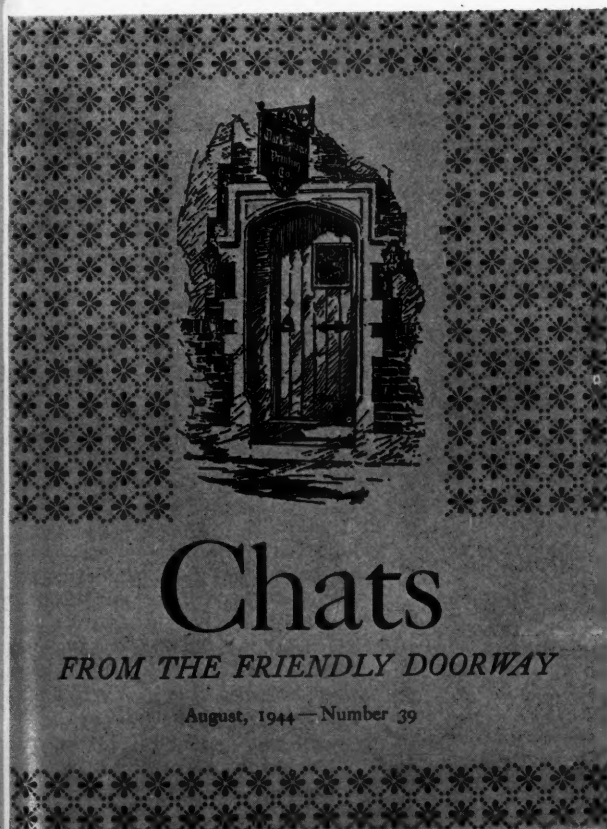
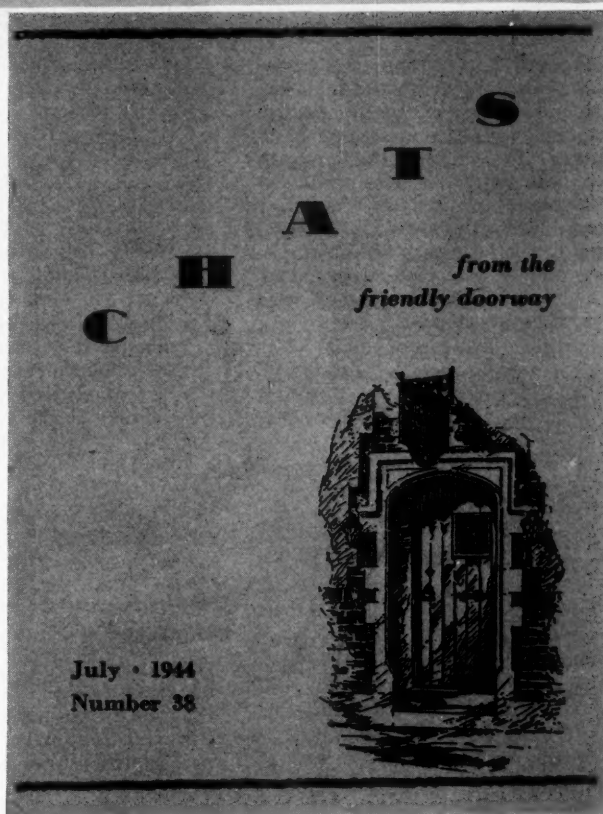
Carry back the \$4,000 net loss in 1945 to 1944 and 1943, leaving \$1,000 unabsorbed income in 1944. File a claim for credit or refund of taxes overpaid in the two previous years. You lose \$2,000 in 1946, so take that unabsorbed income for 1944 (\$1,000) and file another claim for credit or refund of taxes overpaid. You still have a \$1,000 loss not absorbed for 1946 but you also have an income of \$8,000 in 1947, so carry this \$1,000 loss over to 1947, reducing taxable income to \$7,000.

Taxpayers may effect substantial economies by taking full advantage of these provisions and it may be that in this reconversion period or after the postwar buying binge has receded, business men will suffer loss-years, in which event they can reduce tax expense or get additional working capital by filing claims for credit or refund of taxes.

Typographic Clinic

★ Reminiscent of the "roaring twenties" is the display type and typographical arrangement of the original cover design shown at the right. Those were the days when printing design went off on a typographical tangent, from which it has now almost completely recovered. Modernistic design in advertising was the vogue. Fashion figures were exaggerated out of all reasonable proportion . . . the poor ladies made to stand on ridiculous "toothpick" legs.

The harder type was to read, the better. If you could make it run uphill or sidewise you really had something. Into this era came a great number of grotesque types, now mostly forgotten, and among the least offensive was the style reproduced. Lacking in legibility,



possessing no intrinsic beauty, and stairstepped for no sound reason, it contributes nothing to the other units which do possess possibilities for the development of an attractive cover such as the one shown at the left.

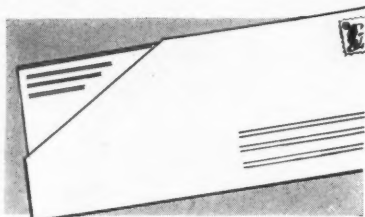
In keeping with the technique of the illustration and the impression that it is intended to convey, it would be difficult to choose a more fitting type than the Caslon. Here is a beauty and dignity, yet informality and friendliness. Easy and pleasant to read, Caslon here serves ideally. Set in caps and lower case, it is a welcome relief from all caps.

Formal balance, in the reset cover design, adds the feeling of stability . . . that desirable quality in institutional printing and advertising. With appropriate decoration to relieve severeness of the design, the combined effect of all the elements . . . illustration, decoration, and typography . . . is a cover that instantly makes a good impression and invites the reader to look inside.

By Glenn J. Church.

"Cutting the Corners" Makes An Ingenious Novelty Piece

Richard N. McArthur of Higgins-McArthur Company, Atlanta, Georgia, put out an unusually effective mailing piece. The upper left-hand corner of a number ten envelope has been cut off, disclosing advertising copy printed on the letter contained in the envelope. Die-cutting is not necessary as the operation may be done on a paper cutter. The letter is yellow to contrast with the white envelope.

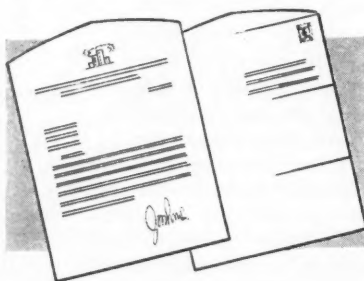


If the envelope is sealed, the mailing must carry first-class postage. Third-class postal rates apply, however, when the envelope flaps are tucked in and pre-cancelled stamps are used. If the envelope is unsealed, damage from the stamp-cancelling machine may result.

★ ★

Combination Letterhead and Envelope Has Possibilities

The V-mail idea of combining letterhead and an envelope in one sheet of paper has met with favor-



able response. Its postwar use in business is assured.

Recently the Concrete Materials Corporation of Chicago mailed out a sales letter on the one-piece form. The area of the back side which became the face of the envelope when the form was folded included a corner card of the firm's name and address. Postage indicia also appeared there.

Inside of the piece was printed the same as the regular 8½ by 11 inches company letterhead.

The IDEA DEPARTMENT

★ To help you sell more printing is the earnest aim of the I. P. Idea Department. From material sent to us by our printer friends we have selected the ingenious and yet entirely practical ideas described on these two pages

by Glenn J. Church

"Showing the Ropes" to New Employees at Disney Plant

All companies whose personnel department executives are pulling their hair over new-employee problems should be good hunting for the progressive printer armed with an idea for a booklet on company rules and policies such as the piece recently published by the Walt Disney Studios in California.

Entitled "The Ropes at Disney's," and treated in a light copy style with cartoon-type illustrations to harmonize, this clever manual gets across to the newcomer in a diplomatic way company regulations and other pertinent information.

Its 32 pages are 4 by 6 inches in size. It is colorfully printed in red and black on white enameled stock. Included is a map of the Disney Studio lot to help the new employee find his way around. Another portion of the booklet gives an operational chart of the organization.

A excellent device for cementing an employee-employer relationship.

Send In Your Ideas

If you know of a clever advertising printing idea that some printer in another locality might be able to turn into a profitable order, send it in for publication. You will be given credit for the contribution, and the printer able to use it will be grateful for your cooperation. He, in his turn, may sometime work out an idea which YOU could adapt to your profit.

This Unusual Promotion Printing Entices Prospective Students

Grinnell College of Grinnell, Iowa, dressed up its enrollment-building advertising as a personal letter from an undergraduate to a prospective Grinnell student.

A series of three informal letters, printed from typewriter type and illustrated with pen sketches, were signed "Mary Ann" in facsimile of an actual signature.

Page one of each letter displayed across the top a pen sketch of the Grinnell College campus. Under this

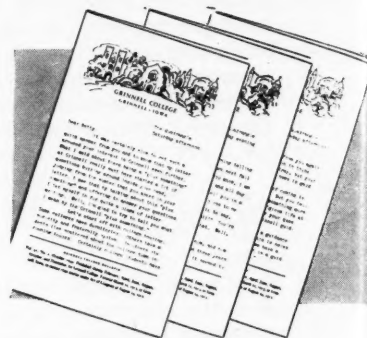


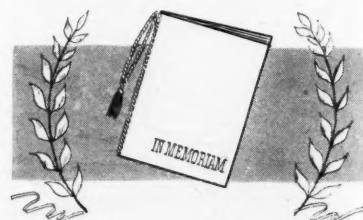
illustration appeared the name and address of the school.

Throughout the letters were humorous pen sketches of college life. This is something quite different in college promotion, and is an idea for alert printers in college towns.

★ ★

Printed Tribute to Mark the Passing of Leading Citizen

The passing of George M. Gray, president of the Gray Printing Company, Fostoria, Ohio, was occasion



for a simple "In Memoriam" booklet prepared by his company and mailed to his friends and business associates.

This dignified 4¾- by 6¼-inch booklet was covered with a black stock stamped in gold and tied with gold cord. A photograph of the deceased was included, together with his biography and tributes from his friends.

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Combination Calendar and Diary Makes Appealing Advertising

H. J. Heinz Company of Pittsburgh, Pennsylvania, has published an appealing advertising piece in the form of a combination calendar and diary for babies, and titled it "Your Baby's Diary and Calendar." This double-barreled combination makes doubly sure that the advertiser's name and products will be before the eyes of prospective customers for the two-year life of the piece.

Pretty as It Is Practical

Lithographed in color, the calendar-diary is as pretty as it is practical. When opened the size is 10½ by 16 inches. Inside pages of the double-fold covers, both front and back, carry a full-color photo of a baby. The calendar is reversed at the end of the first year.

As they expire, monthly leaves may be tucked up under the photograph. Calendars are printed with white numerals on a blue background, having the name of the month in black.

Space occupied by each daily numeral is 1½ by 1-inch, leaving room for Mother's notes on baby's welfare and progress.

Includes Many Features

Among the 32 pages (in addition to covers) are charts on physical and mental development . . . teething, weight, height records; a space for pictures, record blanks for immunizations. "First achievements" of baby also receive space. Selling copy for the Heinz baby foods is, of course, included.

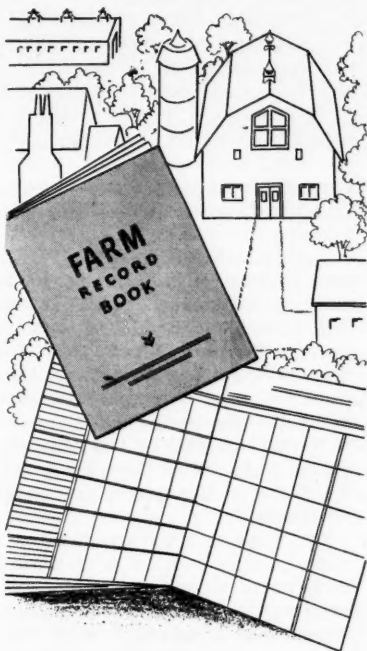
Accompanying the calendar is a business reply card, lithographed in blue on white, addressed to the H. J. Heinz Company, to be filled in with the name of the merchant presenting the calendar-diary, the baby's name and birth date, and the name and address of the parents. This information will enable the advertiser to follow up with additional sales efforts in the form of direct mail.

A pretentious printed advertising piece of this type is naturally most suitable for a manufacturer of baby foods, a maker of infants' wearing apparel, a firm rendering a service for babies (such as a laundry), or the like. It could, however, be adapted to almost any advertiser whose products or services are purchased by mothers, or items the purchase of which is influenced by women. The order for printing this original job might be but the opening wedge leading to an order for a campaign of follow-up pieces.

Record Book a "Natural" for Advertisers in Farm Areas

Printers in agricultural regions should be able to secure a profitable order for this kind of book from a bank, savings and loan, or mortgage company advertising in the community. The idea was used to excellent advantage by Davis County Savings Bank of Bloomfield, Iowa.

The attractive and very useful Farm Record Book distributed by



this firm was twenty pages, 6¾ by 10-inch page size, plus the cover. Convenient forms were included for the listing of both farm and personal items of income and expenditure. Space was provided for listing repairs to and depreciation on farm machinery and equipment. A real estate inventory, records of insurance policies and of rental agreements were also included, as was a plan for mapping the farm.

A variety of tables commonly used . . . such as legal weights and measures . . . add still further to the usefulness of the record book.

Such a book is undoubtedly a real help to the farmer, today of necessity more "record conscious" than ever before. It will prove invaluable to him in making out his income tax returns. The advertiser who distributes the book, in turn, will reap the benefit of the good will created by his thoughtful gift. Actual advertising copy may, of course, be used in the makeup of the book.

Blotter Advertising for Hotel May Be "Foot in the Door"

Numerous hotels make a practice of buying their printing from specialty printers out of town. If this is the situation in your community, perhaps an adaptation of a blotter used by the Statler Hotels might be just the "foot in the door" idea you need to get an order.

This blotter featured the thoughtfulness of the Statler Hotels in providing sufficient light for the comfort of the guests. Results of sight meter tests at various points in the room were given. A box included such items as "Illumination at center of room is ample for reading normal print," and "Bathroom mirror lighting is ample."

The selling message reads: "Stay Hotels Statler." Statler Hotels in eight cities are listed.

Another important point to be noted in connection with the Statler blotter is the use of three colors—red, gray, and black. Additional colors on printing jobs such as this mean more profit for the printer.

Making up a few interesting and colorful layouts, with intelligent copy to "sell" some features of your local hotels, might lead to profitable orders for advertising blotters . . . and, of course, might eventually lead to the printer being called in to do all of the hotel's printing.

★ ★

Vacation Shut-Down Could Be Turned Into Printing Order

When the Mansfield Printing Company, Mansfield, Ohio, made plans to shut down during a vacation period, they sent out a card in advance announcing this contemplated step. The card asked that orders be placed well in advance, and assured customers that every effort would be made to take care of orders before the shut-down.

This general shut-down practice presents to printers an opportunity to secure worth-while business.

★ ★

"Nice Work If You Can Get It"—Stationery Sets at \$5

A stationery shop on Fifth Avenue in New York City features personal stationery with two large initials, almost covering the sheet, printed in a pale blue on a white or gray writing paper stock. Complete set includes 100 sheets of paper and 75 lined envelopes, and sells for \$5 . . . nice business if you can get it.

CASLON CAVALCADE

An Appreciation by A. RAYMOND HOPPER

IN A LITTLE English village about as far from London as Albany is from New York City, a boy was born who should be of greater interest to American printers than perhaps any other person in the field of typography.

Yet he never held a union card nor "stood at the case," and probably couldn't even run a press. He wasn't at all what would be called today a "practical man," though all he ever did was eminently practical. I suspect he knew next to nothing about the printing business. In fact, completely without "malice aforethought," he slid into the graphic arts simply by a freak of fortune and his own fine artistic common sense. And what he did for printers has remained the subject of more controversy than perhaps anything else since the days of Gutenberg.

Sets Up His Own Shop

After this young lad had learned the trade of engraving ornamental gunlocks and barrels, he set up his own shop doing silver chasing, now and then cutting stamping tools for bookbinders. Occasionally a local printer had him cut the lettering for bindings and sometimes he was even asked to cut type punches.

He had been performing this sort of work for only about three years when a religious society asked him to design and cut the punches for

a font of Arabic, and, with youthful pride (he was only 27), he also cut his name in a pica roman to sign the proof. As the story goes, it excited admiration, and three printers gave him £500 with which to set up his own type foundry.

In 1720 he cut the complete font of an old-style type face which was not even called by his name until the American Type Founders, 175 years later, called it Caslon Oldstyle in its specimen book of 1895. It was not until 1913, after four generations of his family had passed away, that the Caslon Foundry in London adopted the name.

Incidentally, the present-day ATF Caslon Oldstyle is of precisely the same design as the original Caslon cast in England in 1766. For many years ATF used to cast from the original English matrices. As they wore out, the replacements were made to exactly the same design. This was essential, or the new type would have failed to match that which the customers had previously purchased.

For close to three-quarters of a century, this famous face ranked high in printers' preference, and, after a supposed lapse of fifty years, it returned to popular favor. And now we are again being asked, not whether a type so conceived and tried and proved for two hundred years will continue to endure, but

"will it ever come back," or be, as one typographer puts it, "as dead as the dodo bird." Quite a clashing of the pros and cons of this question was included in the January, 1945, issue of *THE INLAND PRINTER*.

Caslon O. S. Still Lives

However, all the debaters seem to have missed one point. To "come back" implies a resurrection and whether you are a Pharisee or Sadducee makes little difference if the patient never died. Caslon Oldstyle has never died!

During the fifty years prior to Caslon's revival in 1843, it was supposed to have been washed out completely in favor of the modern romans following the Bodoni influence. The dramatic and often told incident in which Pickering persuaded the Caslon Foundry to visit its vaults where the original matrices had been stored in "innocuous desuetude" for fifty years, and to reverently withdraw the great primer to be used in "The Diary of Lady Willoughby" was too spectacular an opportunity to relinquish, and the tale has been copied from writer to writer without too close a scrutiny of the facts.

Now, Caslon is not a pretentious face. Even as the sun and moon have had to, it did suffer an eclipse, though for much less than fifty years, and was not displaced by



Visitation
TO THE MADISON HOME OF
MOST WORSHIPFUL CHARLES H. JOHNSON
GRAND MASTER
JANUARY, 22ND, 1945
DIVISION OF JEROME, MADISON, CHURCH
STON, NEW YORK

Programme

- ORGAN PRELUDE—Pilgrims' Chorus *Wagner*
PROCESSIONAL—The Son of God Goes Forth to War *Whitney*
DOXOLOGY
Be Thou, O God, exalted high,
And as Thy glory fills the sky,
So let it be on earth displayed,
Till Thou art here, as then, obeyed.
INVOCATION
R. W. and REVEREND A. HAMILTON HERRITT
Grand Chaplain
CHOIR—Thy Will Be Done *Beraby*
ORGAN VOLUNTARY—Finlandia *Sibelius*
(The work of Jean Sibelius is deeply permeated by the spirit of his race. His rising tone poem "Finlandia" is a composition of emotional words calling of a people determined to be free. It closes with an exultant passage that might seem a prophetic vision forecasting ultimate national strength.)
ADDRESS
MOST WORSHIPFUL CHARLES H. JOHNSON
Grand Master
CHOIR—Glad's Home (Large) *Dowd*

Programme

- ADDRESS
MOST WORSHIPFUL ARTHUR A. TOMPKINS
Past Grand Master
CHOIR—Sing Praises *Bach*
ORGAN VOLUNTARY—To the Evening Star *Wagner*
ADDRESS
MOST WORSHIPFUL ROBERT H. BORDSON
Past Grand Master
HYMN—America the Beautiful *Puter*
Prayed on First Page, Time, "Jerusalem, the Golden"
ADDRESS
R. W. C. C. MOLLENBAUER
Deputy Grand Master
CHOIR—I Sought the Lord *Shostakov*
RECESSIONAL—God Be With You Till We Meet Again *Tenn*
BENEDICTION
R. W. and REVEREND A. HAMILTON HERRITT
Grand Chaplain
ORGAN POSTLUDE—Grand Chorus *Gaillard*

Out of the dark

YOU can travel through the darkness in this Mt. Shasta tunnel for miles... and when you get out into the open your eyes look about in the western sun.

It works just the opposite when buyers who've been pounding along in the rut-cavern of old-time buying standards learn about a station like W-I-T-H.

W-I-T-H is an independent station in the five-station big town of Baltimore.

And when buyers get the proof that W-I-T-H produces the greatest number of listeners-per-dollar spent... their eyes blink open with delight!

Facts to prove the W-I-T-H story are available.

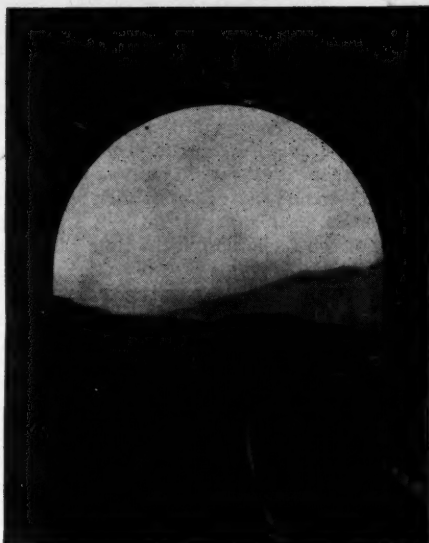


W-I-T-H

BALTIMORE, MD

TOM TINSLEY, President

Sponsored Nationally by HEADLEY-REED



NATIONAL COUNCIL
OF INDUSTRIAL EDITORS

A Convention in Print

1945

better types, but by the hideous fashions which a decadent taste desired. But even in that day when pretentious faces held the spotlight, Caslon continued to be used until nearly 1800 in England, and for an even longer time over here. And the types that displaced it met strenuous opposition.

Benjamin Franklin told with glee of a practical joke he played on a critic of the new Baskerville, who claimed it hurt his eyes. Franklin tore the name off of a Caslon specimen sheet and asked the critic to point out his objections to the newer face, which was done in detail and at much length. Not only was the critic unaware of the substitution, but he ended by complaining of "Baskerville pains" in his eyes from close scrutiny of the detested types, which were really those he had previously admired.

Isaac Moore & Company, Bristol, after 1776 was frankly imitating the Caslon types, and doing it so successfully as to bring a protest from the Caslon Foundry in 1785. Edmund Fry & Company two years later was copying the Caslon types "with such accuracy as not to be distinguished from those of that celebrated Founder." Copies are not made as commercial ventures unless the originals copied are popular; there wouldn't be any money return on such an investment.

The Lady Willoughby Diary in 1843 was not the earliest revival of Caslon. It was used on many books by the Chiswick Press in 1840, and when the Willoughby appeared, Whittingham was using Caslon for several other works. If, as has often

been stated, Caslon matrices had by that time been thrown out of nearly all the foundries, where did this type come from?

In the American Colonies, printers and books, the newspapers and broadsides were mostly printed in Caslon up to the time of the Revolution. The Declaration of Independence was printed in this type. It was the face commonly used until about 1800.

Updike Praises Caslon

Updike says of Caslon: "He knew how to make types, if ever a man did, that were friendly to the eye. . . . In their defects and qualities they are the result of a taste typically Anglo-Saxon. Lacking a national form of letter, we in America have nothing better. I doubt if they will ever be displaced."

John Baine was bringing Caslon fonts to this country just prior to 1790. The four-page specimen sheet of Benjamin Franklin Bache, Phil-

adelphia, (probably) 1790, showed chiefly Caslon fonts. Isaiah Thomas, whom Franklin called the American Baskerville, considered Caslon good enough and popular enough for the title page of his own specimen sheet in 1785, saying "£2000 sterling and upwards, were added to this specimen, in type fonts purchased from Fry's, Caslon's, and Wilson's Foundries."

The printers who bought those types certainly didn't discard them in a hurry. I do not think it is assuming too much to believe that, in all of the ensuing years up to 1840, a great deal of Caslon was being used in this country among printers of taste, although admittedly it was not the preferred type of the day. The evidence all seems to show, however, that that was the fault of the day rather than of the type design.

Caslon Still "Dependable Standby"

The truth of the matter probably is that Caslon type has been both praised and blamed more than it deserves. The late Douglas McMurtrie, writing in 1943, said: "The type is today, in spite of all the good faces presently available, still the dependable standby of advertising typographers. Caslon is, too, as good a book type as has ever been produced." Strange comment on something that is supposed to be dead!

He even goes on further and explains the secret of Caslon's success. "When we seek legibility only, we end up with readable type which is stupid and monotonous; when we seek alone the beauty of form, we

(Continued on next page)

YOU HAVE ASKED for some samples of work using Caslon—I was surprised to find that we have not resorted to Caslon to any extent during the past few years and stopped to analyze the reasons why. First, it seems to be a bit light to use on our coated papers and does not carry the weight for proofs for offset; second, we do not have the odd sizes, 7-, 9-, and 11-point and we work more with Baskerville, often with Caslon, Bulmer, or Bodoni for display. I like Caslon and feel some of my best work was done in that series and still use it often for large display in the No. 540 and italic in combination with Garamond Bold for text.

—GLENN M. PAGETT

*The Monotype Corporation Ltd
greet its Customers
at this beginning of a new
era: and pledges the speedy
resumption & extension of
those services to Customers
for which this Company is
internationally renowned.*

Set in "Monotype" Case Letters. THE MONOTYPE CORPORATION LIMITED. 100, Abchurch Lane, London, E.C. 4. (Printed and Bound in Great Britain) Registered Trade Mark.

*No Arch,
No Triumph*



*By
John Malcolm Brinnin*

The Caslon Family

IT HAS been said that if all other types were done away with, Caslon would fulfill every need and answer every purpose. Our showing of the Caslon family confirms it.

*Caslon • Oldstyle
Caslon Roman Italic
The • Caslon • Bold
CASLON • SHADED*

A check of the Saturday Evening Post and other national publications shows that this splendid, versatile letter is holding its own

—[70]—

CASLON CAVALCADE *(Continued from last page)*

obtain a type of great charm in individual letter forms but tiring in mass. In Caslon we have the product of a master designer who made drawing the servant of readability rather than its master."

Some of the Caslon adulation has boomeranged, principally because of that very self-effacing quality of the face. D. B. Updike laid to its credit the "interest" it gave to Selden's "Works" in 1726, as compared with the "monotonous" Dutch types of the period.

Caslon Confused with Dutch Type

But Alfred E. Johnson, of the British Museum, discovered around 1936 that Updike had copied from John Nichols' "Biography of William Bowyer," who evidently had devised this statement about the face, since he took the tale of Caslon's type from Rowe Mores' "Dissertation," 1778, which did not have it. Johnson traced the types used in Selden away back to Christoffel van Dyck's Augustijn Cursijf for the italic, and a Dutch roman found on a specimen sheet of a little-known Amsterdam printer, Johannes Kannewet, which cannot be later than 1715. Evidently, some of the Dutch types of the period cannot have been too bad, to have misled Updike into believing them Caslon.

But the Caslon types were never made to call attention to themselves. DeVinne had pointed out, in 1899, that they "were made to be read and to withstand wear." They were not made for any specific kind of printing, but, as all types were in those days, for all kinds of printing. The late Henry L. Bullen once told Douglas McMurtrie that "the true test of a great type is whether you can set in it everything for which type is used. Caslon is such a type. It can be used for years for all purposes without palling on the taste."

Caslon Intended for General Use

In more recent years types have been produced for definite utilities; some are particularly intended for book composition, others for advertising, a specific group for display not being made at all in the small sizes. The diversity is so great that it is not surprising that modern showmanship could overshadow to some extent a type face made for use instead of for show.

But it is erroneous to assume that Caslon is "dead" in this age, as it was thought to have been in the early nineteenth century. Perhaps

it is not as often preferred as some other types; not as often chosen as it used to be; but it still is widely used by numbers of people.

One point often overlooked is that most of the historical records of the use of Caslon refer only to the books. Little is mentioned about what must have been the enormous quantity of ephemeral—tickets, labels, letterheads, newspapers, leaflets, folders, broadsides, and advertisements. But such evidences as do appear indicate that in the early nineteenth century as well as at present the use of Caslon for these purposes was widespread, although not always well done.

Trade Comments Favorable

In pursuing this theme, I phoned to three typographic composition houses I know, and to two printers. Following are the emphatic replies received from them:

A. "Have mountains of Caslon in stock. We use it constantly."

B. "Our cases are full of Caslon. It's as active as any face in the shop."

C. "Have lots of Caslon. Use it as much as any other face we have. Don't see why the question should come up."

D. "A standard face. Not dead, by any means."

E. "One customer will use nothing else. About 50 per cent in popularity. Never died, never will. For anything good, cannot be beat."

One large New York department store has practically identified itself in its advertising with its consistent use of Caslon type.

According to Mergenthaler's published record, of the 513 linotype-set books included in the fifty Book Selections of the American Institute of Graphic Arts, from 1924 to 1945, eighty-four were set in Caslon, whereas the greatest score by any other face was the Baskerville, with eighty-seven. In the fifteen years from 1931 to 1945, Caslon ranked as fourth among linotype faces used on six or more books.

Perhaps a significant key to the whole question was given by C. A. Merrill, of Boston. He says: "There is a flow of line to Caslon that the sans-serifs do not have. Unless it is expertly handled, good results cannot be obtained." He doesn't indicate what sort of results he gets with sans-serifs. One might guess, however, from his hopeful remark about the passing of the "juke box era" and the return of "simplicity and sanity in type design."

Discuss Labor and Equipment Outlook at Convention of Lithographers



*Philadelphia Host, November 1 to 3,
to Largest Annual Meeting in History of the
National Association of Photo-Lithographers*

● CONCERN OVER meeting the future manpower needs of an expanding industry, and an interest in the delivery dates for new equipment marked the thirteenth annual convention of the National Association of Photo-Lithographers held November 1 to 3, in Philadelphia. More than one thousand lithographers met to consider these and related problems in an industry which is setting its sights to handle a much more extensive volume of business in the postwar period.

Rehabilitation of veterans, the building up of lithographic trade schools, and the provision of adequate manpower for the future are problems which the Joint Lithographic Advisory Council has been considering, said George E. Loder, president of the National Process Company, New York City, in his review of the council's activities since it was organized in July, 1944. The council, made up of employer and union representatives, studies problems of the industry and then passes its recommendations on to the appropriate governing bodies.

The veteran has been the object of many council discussions, said Mr. Loder. It was agreed that consideration should be shown to veterans formerly in the industry, as well as to those who wish to come in now. Upgrading credit for lithographic experience in the armed forces was recommended, with individual cases to be determined locally. The veterans' organizations, schools, and many hospitals have acclaimed the widely distributed publication "Is There a Job for Me in the Lithographic Industry?"

The council has recommended the establishment of lithographic schools in communities after a careful study has indicated the need. Factors to be considered are the number of potential students available in the community and also the number that could be absorbed by the industry. The students should be employed while attending school, the council believes.

Taking a long range view of the manpower situation, the council foresees a rapid growth of the lithographic industry with consequent demand for more skilled craftsmen. Suggested solutions include faster



WALTER E. SODERSTROM

For a long time Walter Soderstrom has successfully served as the executive secretary of the National Association of Photo-Lithographers. He was reelected at the convention, which had an attendance of 1,030, as were all other officers

apprentice training and relaxation of union rules on apprentice ratios. Among the categories of skilled men, the shortage of dot etchers seems to be the most acute. Employers are partly responsible for the present shortage of manpower, said Mr. Loder, because in the 1920's and '30's the average lithographer did not train his full quota of apprentices. The situation cannot be remedied overnight, he said.

Benjamin M. Robinson, counsel of the Amalgamated Lithographers of America, in a discussion of labor relations within the lithographic industry, said that the industry, in conducting its collective bargaining negotiations, should take into consideration the full economic picture, including "the competitive situation within the industry, the competitive situation with other parts of the graphic arts, all the profits of the industry upon the invested capital, the degree of steady employment,

and the degree to which management is evidencing in action, and in immediate action, its determination to make this an industry of steady jobs and steady incomes."

"Wages and other working conditions can be more properly standardized on a sound economic basis only if this more intelligent form of negotiation is introduced into the collective bargaining scene," said Mr. Robinson. "Wide variations exist between the different lithographic centers, variations which have no real basis other than the fact that negotiations were carried on in one form in one area and with another emphasis in a second area . . . The industry needs a form of integrated wage negotiations. It is my opinion that both management and the union are at fault, largely because of a general lack of understanding of the fundamental fact that the techniques and 'guts' of collective bargaining are changing, that facts and figures and not mere demands, rejections, and arguments must be used to determine the available and the proper answer to the demands of either party."

Discussing the responsibilities of labor, Mr. Robinson said that "labor cannot expect to receive increasing wages unless it in turn plays a full role in making this industry fully productive with a minimum waste. This means a revision by the union of its traditional forms of protection. It must yield to upgrading when necessary in the light of prevailing conditions, irrespective of its general rules of restrictions. It must play a full and honest role in the training of adequate help. It must recognize an inability to increase wages, as well as an ability to increase wages."

Management, however, must not expect these modifications of union restrictions, said Mr. Robinson, unless it is first prepared to demonstrate that it recognizes the reasons for labor's age-old restrictive provisions, which are the desire for real

N. A. P. L. CONVENTION

security and steady income, and the fear of lay-offs during depressions.

A two-week's vacation after one year of work will soon be the norm for the lithographic industry, Mr. Robinson predicted. He anticipated no immediate demand for shortening the forty-hour work week, even though other unions in the graphic arts are seeking a shorter week, unless unemployment develops or a shorter week is adopted generally by American industry.

Mr. Robinson devoted the first part of his talk to a discussion of the labor trends in general and to a review of events which led up to the lithographic union's withdrawal from the American Federation of Labor and probable affiliation with the CIO. Because of an illness Mr. Robinson was not at the convention; his address was recorded the day before and delivered over the public address system.

Success in the days ahead will come in a greater measure to those who recognize the importance of a well-planned sales and sales-training program, said A. J. Fay, sales manager of the National Process Company, New York City. The essence of such a program, as far as building a new sales force is concerned, should be a thorough training in the fundamentals of all art mediums, copy preparation, typography, order writing, camera, shop art, negative stripping and opaquing, platemaking, and press work, so that salesmen are equipped to advise their customers on what they believe is the best selection of methods and materials to produce the desired result.

Discussing the lithographic company's over-all sales program, Mr. Fay said that the salesman's calls should be supplemented with a planned direct mail campaign that consists of at least six well-prepared pieces a year.

A sound sales policy should be integrated with an equally sound manufacturing program, said Mr. Fay. The basic points of such a program would be:

1. Analyzing the classes of business that the lithographer is best equipped to produce to the satisfaction of his customers, and at a profit.
2. Analyzing present facilities to see if they can be implemented to increase the scope of the business to include other classes of work.

3. Consideration of the availability of equipment and skilled craftsmen, and of the market for classes of work the lithographer is not now producing.

4. Setting up production quotas for various departments to determine if the plant's capacity is properly balanced for economic and profitable production.

Advertising agencies foresee an increased use of lithography, said Lawrence G. Malone, account executive of the G. M. Basford Company, basing his conclusion on a survey he made among production managers of leading agencies. More color will be used, with former black and white jobs going to two-color, and two-color work to four or more colors. The trend toward the packaging of more products for retail sale, especially in the food field, will lead to more business for lithography, said Mr. Malone.

Get fair price for process

Reviewing the growth of lithography, Mr. Malone said that agency production men in the past, because of their conservatism, were among those who had held back the progress of lithography. Lithographers themselves were guilty of "selling lithography down the river" in the old days when they promoted it as a cheap printing process with "free plates" or "no plates," he recalled. The better policy, he suggested, is to promote the process as ideally suited for certain purposes, then get a fair price for it.

Of practical interest to producers of printed promotion, letterpress printers as well as lithographers, was the report presented by W. D. Molitor, director of sales for Edward Stern & Company, Philadelphia, of the survey on better presentation advertising promotion which his company made.

Layout, illustration, and color, as well as subject matter, are primary attractions of mailing pieces, the survey showed. In answer to the question: "What *primarily* attracts you to a mailing piece and causes you to read the copy?" the executives interviewed answered as follows: subject matter, 41 per cent; layout, 21.7 per cent; illustration, 17.5 per cent; color, 13.5 per cent; others reasons, 6.3 per cent.

The majority prefer one large illustration to several small ones; 60 per cent of the executives interviewed prefer 8½ by 11 inches as the best size for a mailing piece; 63.6 per cent said they reacted unfavorably to jumbo pieces; 79 per cent said type printed in reverse or

on a tint background makes copy harder to read; 79.7 per cent said the addition of a second color to add emphasis or break masses of type makes the copy more readable; 67.3 said they are consciously impressed by heavy or quality paper.

Questions on catalogs addressed to the purchasing agents, but not to general executives of companies, brought the following responses:

Having all catalogs one size was favored by 95.2 per cent, with 80 per cent of this group indicating 8½ by 11 inches as the preferred size; 86.5 per cent would rather have a well printed standard catalog with complete description of the items, with frequent supplements, than a less expensive catalog issued more frequently; 66.2 per cent prefer a master catalog giving all lines to several thin catalogs devoted to a separate line; 54.8 per cent said color increases readability or usability of a catalog, while 45.2 per cent said it was unnecessary.

Nearly all purchasing agents (96 per cent) consult catalogs at least occasionally before making a purchase. This breaks down to 46.7 per cent occasionally, 42.7 frequently, and 6.6 per cent almost always. In answer to a similar question on technical books, 59.5 per cent said they read and file them for future reference. Of those who file them, 40.3 per cent said they consult them frequently, 34.3 per cent occasionally, and 19.4 per cent almost always. Almost three times as many purchasing agents "almost always" consult a technical book as do "almost always" consult a catalog. Mr. Molitor said his company expects to make a more careful study of this interest in technical books.

Some fifty labor-saving devices, about which he had obtained information by writing to the lithographers using them, were described briefly by Rex G. Howard of the Howard Company, Peoria. These included both products on the market and "tricks" evolved in the plant.

Devices which can be obtained within the supply field included exposure meters, fluorescent lights under the register table to reduce heat, infra-red ray lamp for baking albumin plates, halftone aperture control, electric lens shutter connected to a timer, static neutralizer, ink fountain agitator, infra-red ray equipment for drying sheets on the press.

Some of the "home-made" labor-saving devices and methods in use are the standard eight-page layout sheets in blue with black lines for register, fold, and trim, to save trips

to the register table; joining of negatives with transparent sealing tape instead of rubber cement; use of the transparent red Cellophane instead of black paper to indicate halftone mounts which prevents rough edges; thermostatic temperature control of water for washing negatives; holes punched in stripping sheet to give black dots on gripper edge of plate; dampening roller cleaner connected with drain; indexed storage of plates awaiting the press.

One lithographer, Mr. Howard reported, has developed in his own laboratory a water-soluble surface coating embodying a different kind of humidity control, which takes the guesswork out of platemaking. The process has been turned over to a manufacturer for commercial development and distribution.

Mr. Howard concluded his resume by saying that the best labor saver is proper planning, and that no new equipment should be installed until the department in which it goes is rearranged.

No radically new papers

There will be no radically new papers made available to the lithographic industry, said Ronald Drake of the Champion Paper and Fibre Company. Research in the paper mills during the war was largely devoted to the development of special papers which did not require printing. What small amount of research that could be applied to printing papers was directed toward the improvement of existing grades.

One of the most important tasks of the paper industry will be to develop papers that will run well on the faster equipment which will be introduced in the lithographic industry. Paper must be manufactured to much closer tolerances of weight and caliper and finish, and must be packed on the skid with greater care in order to avoid the turned corners or the bumped edges which might interfere with proper feeding at higher speeds. Because these higher speeds will impose greater printing strains, the paper industry will have to meet higher tack standards—a difficult problem because in general tack quality and printing quality are diametrically opposite.

There will be little change in uncoated offset papers, said Mr. Drake, except in the pre-conditioning. The pre-conditioned sheet will turn out a better performance whether the pressroom is wholly conditioned or not. Of course, pre-conditioned paper sent to a pressroom which has

controlled humidity will give maximum production with a minimum of waste. Should this paper cost the lithographer a little more, it will soon pay for itself through production economies, said Mr. Drake.

The resin map papers developed during the war will find only a limited use in the commercial lithographic industry at first, Mr. Drake predicted, and their cost will be high in proportion to the benefits secured. A great deal of experimental work must be done to determine just where and when to use such papers.

The greatest change will come in the field of coated offset papers, said Mr. Drake. Prior to the war most mills carried only one coated offset, and this did not always print well. A wider range of coated offset can be expected. Mr. Drake pointed out, however, that because the printing requirements of coated paper for offset are more severe than for letterpress, the price would probably be higher.

In response to a question from the floor, Mr. Drake said that uncoated offset from the mills will reach its maximum brightness in about thirty days. At present it is about seventy-four or seventy-five, up from the lowest wartime level of sixty-eight or sixty-nine.

Largely because of material shortages, it will be some time before the heavy equipment industry is in full scale production, said representatives of the press manufacturers in a symposium on the equipment and supply outlook. The greatest shortage is in gray iron castings, the major material in printing machinery manufacture. There are similar shortages in steel and brass tubing, bearings, and electrical equipment. Because of the uncertainty about OPA policies, none of the manufacturers is yet ready to announce prices.

Harry A. Porter spoke for the Harris - Seybold - Potter Company, Charles P. Tittsworth for the Miehle Printing Press and Manufacturing Company, and Kenneth Burchard for American Type Founders.

The Harris Company, surveying its market, sees a backlog of demand equivalent to several years' production, figured at 1941 prices, said Mr. Porter. This company will begin to accept orders in the near future, with an escalator clause because of OPA regulations and the long-time delivery date. Mr. Porter said his company will have an entirely new line of large color presses.

Delivery on ATF presses will be three or four months on orders al-

ready in; a year to a year and a half for orders placed today, said Mr. Burchard. No new prices will be announced until OPA policies have been clarified.

John Webendorfer reported that he would soon be on the market with a 19 by 25 offset press and a full line of lithographic equipment, to be manufactured and distributed in conjunction with the Zarkin Machine Works, New York City.

The concluding talk on the second day of the convention was given by Joseph Machell, the superintendent of the Stecher-Traung Lithograph Company. In a discussion of pressroom problems, Mr. Machell said that lithographers had learned a great deal in handling light weight paper and other inferior materials which will help them do an even better job with good materials than they did before the war. He impressed upon his audience the importance of running lithographic equipment as it should be run, and of taking good care of it. He stressed especially the proper maintenance of rollers.

L.T.F. program reviewed

Other speakers at the convention included Charles W. Latham, who reviewed the educational program set-up of the Lithographic Technical Foundation; Andrew Balika, superintendent of the Copiflyer Lithograph Company, of Cleveland, who gave a detailed account of how his company planned, moved, and installed its plant in larger quarters; and Richard H. Grant, Jr., Reynolds & Reynolds Company, Dayton, who discussed methods of establishing hourly costs for equipment.

All day Saturday was devoted to a lithographic clinic held under direction of the Litho Clubs. The Philadelphia Litho Club played a prominent part at the convention. Besides acting as host to visiting delegates, it conducted an exhibition of work done by Philadelphia lithographers, and was instrumental in having the mayor of Philadelphia declare the week of October 29 to November 3 as Litho Week there.

Some thirty equipment and supply firms exhibited their products or literature at the convention.

All officers of the association were reelected for another year. They are: president, Harry E. Brinkman, Cincinnati Lithograph Company, of Cincinnati; vice-president, Rex G. Howard, of the Howard Company, Peoria; treasurer, Penn R. Watson, William J. Keller Company, Buffalo; executive secretary, Walter E. Soderstrom, New York City.

PAPER DEMAND REMAINS GREATER THAN SUPPLY DESPITE EASING OF GOVERNMENT RESTRICTIONS

● **REVOCATION** of Federal limitations governing use of paper by printers and publishers has not increased available supplies, so paper mill men and merchants report. Now that the WPB is no longer in the picture, the anxious seekers of paper might be compared to a bargain-counter rush with no policeman or other person of authority to keep the eager shoppers in line.

That's the cry that comes to paper merchants who sadly reply that their shelves are empty, and that they cannot get enough paper to fill orders on hand. They will explain to anyone who wants to listen that they are building up bigger backlogs for future delivery than they were before the Federal limitation orders were lifted. They also explain that paper mills generally are allotting paper to distributors and that the present shortage will continue from seven months to two years.

Shortage of help and pulp are given as the chief causes for the continuation of scarcity of printing papers. Added to this is the increased demand for paper by printers and publishers. Another factor is that the United States Government is using much extra paper for records required to release personnel from the armed services.

In a national survey of 1946 advertising prospects for magazines, newspapers, and trade publications, *Advertising Age* reports that the anticipated volume is "rated as colossal." The big worry of publishers is that they cannot take care of the demands of advertisers because of inadequate facilities.

"While all restrictions on the use of book paper have been lifted, many mills will be unable to increase deliveries to their customers to the extent of the demand," is stated in the survey. "In addition, very few new presses have been installed, although many are on order, and as a result magazine publishers have a definite ceiling on production which will limit increases in both advertising and circulation."

The survey indicates that "printing facilities throughout the country are reported to be about thirty per cent oversold," a condition which is handicapping advertisers in the production of catalogs and other material needed to support advertising campaigns.

Some of the information upon which the conclusions of the survey are based came from the Graphic Arts Association of Illinois, whose general manager, S. Frank Beatty, gave an address during the month to the Chicago Business Publications group. He reported that increase of demands by business papers for extra pages, extra color forms, and extra circulation was crowding out customers desiring other types of printing done by the publication printers, who reported that their facilities were short fifty per cent of requirements.

In the news columns of THE INLAND PRINTER, frequent items appear concerning the millions of dollars which various paper mills are planning to invest in improved and enlarged production facilities. Likewise, printers and lithographers have placed tens of millions dollars' worth of contracts for additional equipment, all indicative of increased volume of production during

the present reconversion period and thereafter. For the time being, however, the industry is suffering from growing pains, and demands exceed supplies.

Newspapers seem to be handicappeded as much if not more than magazines, publishers and the publication printers. Out in the West one of the largest producers of paper is devoting more of its facilities to production of book paper, instead of to less profitable newsprint. Reviewing the newsprint situation, J. Hale Steinman, the regional director of WPB's printing and publishing division, reported to the October meeting of the Inland Press Association in Chicago that he believed no Scandinavian newsprint would be available to the North American users before July 1, 1946, and that production of newsprint by United

States manufacturers was decreasing. He also stated that Canada may be able to increase production around January 1, "possibly ten thousand tons a month, dependent upon the results of Canada's strenuous efforts to do so and on increased pulp-wood cutting this winter."

Information from London indicates that British newspapers face a continuance of a "sellers' market" in newsprint for possibly five years, "mainly because of the pulp and shipping shortages and monetary problems." One supplier of newsprint was reported to have visited Canada with a view to inducing paper manufacturers "to protect Britain's future interests despite the gloomy financial outlook immediately ahead." He is reported to have "had a favorable reception from the Canadians."

In France, a paper trade journal published the results of a survey showing in detail what happened during the war to paper mills and operating personnel. The data was printed under the head: "The Murdered French Paper Trade."

THE NAVY COMMENDATION AWARD

FOR PRINTERS gives special recognition to the following men and women who were members of our organization on the date of the award. All of them share the credit for having done and for continuing to do an outstanding job for the Army, Navy and Air Forces.

[illegible]

HONOR ROLL OF MEN AND WOMEN IN THE ARMED SERVICES

[illegible]

THE A. L. GARBER COMPANY, ASHLAND, OHIO

Recognition for recognition was given by the A. L. Garber Company, Ashland, Ohio, after it had been presented the Navy Commendation Award by Commander Frank M. Knox. In the Ashland Times-Gazette the Garber Company used a full-page advertisement to list the men and women who were members of the organization on the date of the award, plus the honor roll of former employees now in the armed services. "All of them share the credit for having done and for continuing to do an outstanding job for Army, Navy, and Air Forces" reads heading. The list has ten gold stars.

NEWS AND VIEWS

★ As the graphic arts industries surge ahead to meet the challenge of playing a major role in rebuilding a war-torn world, the ranks are being bolstered by return of men from service on battlefield and from the Government offices of supplies and strategy. The men pictured here are typical but important symbols of the flux forward—in their promotions and changes to other positions; in their conferences, formal and informal; in their travels and in their high standards of education; and most of all, in their desire to give the veteran the peacetime place that rightfully belongs to him and where he is needed

Men of E. P. Lawson Company meet in conference. Seated, from left: William Hourigan, treasurer; David W. Schulkind, the president; Herman Sinni, vice-president. Standing: Lawson Williams, vice-president; Charles M. W. Seybold, Walter Schmidt, Frank Cade, and Frank Lilwall



Head of American printing industry is Allen Robinson, head of the Mergenthaler Vocational School at Baltimore, who won the Friedman medals



W. K. Page, appointed vice-president in charge of distribution of Davidson Manufacturing Corporation. He was formerly with Addressograph-Multigraph Company



From being in charge of offset at the Marine Corps Publicity Bureau, Philadelphia, Herbert W. Miller is now litho sales representative of the Bingham Brothers Company



Liaison work in Latin America is to be done for the Interchemical Corporation by Anthony Garcia, formerly with the Sherwin-Williams Company. He is from Buenos Aires



J. E. Martin, new vice-president in charge of operation for American Type Founders Sales Corporation. He served in office of Chief of Ordnance



Coming as president of New Printing Pressman's Union is William S. Wilson, after his seven successive years with the O. J. Maigne Company

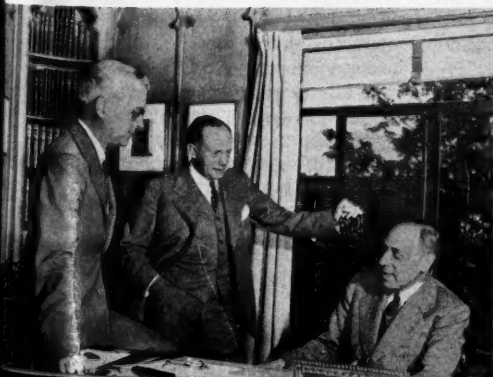


Aubrey M. Callis has become the sales manager of Whiting and Detroit plants of the Federated Metals Division of the American Smelting and Refining Company



At left is W. D. Molitor, the director of sales at Edward Stern & Company, Philadelphia, who recently spoke on the mechanics of direct mail at a clinic held by the Philadelphia Direct Mail Club

Below: Re-employed Veterans flag is presented to Walter Bolek, who represents plant veterans, by Alfred B. Geiger (left) and Arthur Knol, president and vice-president of the W. F. Hall Printing Company



J. R. Kimberly, left, vice-president in charge of sales at Kimberly-Clark Corporation, Neenah, Wisconsin, welcomes Ernst Mahler (seated) and Arthur Wakeman on their return to paper posts after Government service of rehabilitating the paper industry in Europe



Formulas Won't Solve the Problems of Letterspacing

• PART 1 OF 2 PARTS

----- By H. K. KEEL and H. WYLIE SMITH -----

● THE ASSEMBLING of definite formulas for letterspacing and its inter-related subjects is very far reaching; the scope is tremendous. But any attempt to present formulas that would apply to every problem of letterspacing would bog down in a completely confusing mass of exceptions to the rules.

It is far better to approach the task of correct letterspacing as a particular problem and apply a few obvious rules to that problem than it is to try to establish a set of rules aimed at covering all occasions. To do the latter would be a lifetime job and almost an impossibility, inas-

half of the letters missing is used, in which instance it is next to impossible to read the line.

Now display the same line with the bottom half of the letters missing, and in this instance the line can be read with less difficulty.

These examples show that the top half of the letters contain the identifying marks. It must not be forgotten, however, that the bottom half of letters is also important, the line with both top and bottom halves being far easier to read than either of the halves alone.

Another fact regarding the psychonomics of the reader, although

As to the formation of the various letters, these are divided into groups of similarity.

The Rectangular Letters

Group one of the capitals contains such letters as E, H, I, K, M, N, U, and X. These are all in one class because they are so designed that they would seem to form somewhat of a rectangle if lines were drawn from each of the extremities to the other contiguous extremities.

These characters are generally designed so that they will have more margin between the edges of the type face and the edge of the body than do the other letters. This is done purposely so that there will be an equal amount of white space between the faces of the letters used in making the words.

While this variation of space is not noticeable in small type, as a general rule, it can upon occasion become quite pronounced. In large type this spacing, or inequality of spacing, increases, and in some instances stands out like a sore thumb. Used as an illustration is a boxed heading which appeared in a house magazine and which was set in an italic face:

EVENING WATCH EVENING WATCH

In this case, the effect would have been bad enough if the words were set in roman, but because the words were set in italic, design of the letters with their resulting accumulation of white space between W and A in the word *Watch*, gave the effect of having as much space as between the two words themselves.

No logotypes of the words were available, so, to correct the unequal spacing, the line was set twice, and the slugs were mitered between the W and A, in order to close up the spacing, as has been shown in the second example.

While sawing out an excess space will require some extra time and effort, there are many occasions when it is obviously worth while—even mandatory—to achievement of the most satisfactory results.

FORMATION OF DEFINITE LETTERSPACING FORMULAS

Bottom half of line of type is almost impossible to read.

FORMATION OF DEFINITE LETTERSPACING FORMULAS

Top half of line of type is considerably more legible.

FORMATION OF DEFINITE LETTERSPACING FORMULAS

By far easiest to read is line with both top and bottom halves.

much as there are many variations and many effects to be created by the use of spaces placed between the letters.

In general, space is applied between letters for one of two reasons, for decoration or emphasis.* These two reasons are so closely interwoven that at times it is difficult to determine just what may have been the purpose of the person who prepared the copy. However, this purpose is of no consequence to the printer; his task is the execution of the work.

To do this, one must have a little knowledge of the formation of the letters and of the psychonomics of the readers of the finished product.

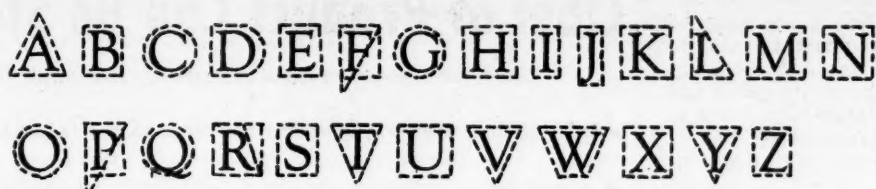
The formation of the letters will be discussed later. As to the psychonomics of the readers, it has been pointed out that the eyes see only the top half of the letters. As an illustration, a sentence with the top

it is relatively unimportant to the compositor, will contribute greatly to an understanding of some of the "whys." It is a fact that eyes do not see each word, but only pick out the key words.

To illustrate the point, pick up any book, magazine, or newspaper and start reading, looking at each word. You will notice that you become very tired before you have finished the first couple of sentences. Now, start reading in your usual manner. Notice how your eyes seem to skip over small commonly used words such as: the, and, of, in, *et cetera*. It will then be realized that the reader sees only word groups, and from the combining of these word groups the message is transmitted from paper to perception by the brain.

Before getting any deeper into the discussion of letterspacing, it must be pointed out that the discussion that follows cannot be taken as true of all type faces, but will apply in most instances.

*In this discussion, it is to be understood that the standard hair spaces of $\frac{1}{2}$, 1, and $1\frac{1}{2}$ points are to be used.



Most capital letters form definite patterns such as ovals, rectangles, or triangles. Six letters, irregular despite compensations in design, must be spaced according to the pattern of the letters which are immediately preceding and following them.

Present in Group Two are such characters as C, G, O, and Q. These letters are grouped together because of the curving lines that distinguish them. Observe that some of them are almost ovals.

The trouble-makers of correct letterspacing fall into group three—the characters A, F, L, T, V, W, and Y. These letters are completely unbalanced as to the amount of white space appearing on each side at the top of the letter as compared with the amount of white space appearing at the bottom of the letter. Indeed, some of them are unbalanced as to the amount of white space appearing on one side of the face as compared with the spacing on the opposite side.

The shape of these letters when lines are drawn from their extremities is a triangle of one kind or another. Thus T will be an inverted isosceles triangle, L will produce a right-angled triangle, A will become an isosceles triangle, and F will fall into the pattern of an inverted right-angled triangle.

Six Need Special Handling

To summarize, there are three main groups of geometrical figures into which the design of letters may fall: the rectangle, circle, and triangle. The remaining letters are so constructed that they will not completely fit into any one of these categories. Many of them, however, will come near doing so. For example, the letter P, when followed by A, may be treated as a triangle for all practical purposes.

This same letter, though, when followed by an H, or another letter of similar structure, must be approached with the thought in mind that the eyes will see at a quick glance only its uppermost portions, hence it falls necessarily into the group of rectangles, or among the Group One letters.

Illustrating graphically, the word PHENIX will be treated as though all the letters were rectangles. PAT, on the other hand, will assume the category of three triangles and will be treated as such. If, however, the opportunity presents itself for the printer to seek perfection, he should place slightly more space between the P and the A than between the A and T. In doing this, compensation will be made for the deficiency of space between P and A as compared with A and T, caused by the fact that the horizontal line at the top of P curves on around and returns to the approximate middle of the vertical line, whereas in the letter T the horizontal line merely extends into space.

Contained in the last group are the letters which are not incorporated into the three main divisions. These are B, D, J, P, R, and S.

Let us examine each of these letters individually and see why they do not fall into any of the main letter groups.

B—has a straight vertical line on its left, two small ovals form its right-hand side. For all practical purposes it may be treated as a Group One letter.

D—consists of a vertical line on left, with comparable half oval constituting its right side. Treat the left side as a Group One letter, and the right side as a Group Two letter.

J—comparable to Group One, but it must be noticed that the vertical line is off center as a result of the hook which extends off to the left. Consequently, slightly more space should be placed on the right side than on the left.

P—a vertical line forms the left side with a small oval at the top of the line forming its right side. It is to be treated as Group One or Group Two, depending upon the type of letter following it. See discussion immediately preceding.

R—for all practical purposes is to be treated as a Group One letter. Usually the small oval at its top does not extend as far out to the right as does the diagonal line. The result is that there is

more space present at the right-hand top half side of the character than there is on the right-hand bottom half of the character.

S—although this letter is constructed by a continuously curving line, it will for all practical purposes fall into the category of Group One letter.

Having seen how the letters are formed, now turn to the major, and sometimes discouraging, task of trying to assemble these rectangles, circles, triangles, and irregular letters into words, and at the same time maintain uniform amount of white space between the letters going into the formation of these words.

Fortunately, the designers of type faces have taken this into consideration and have varied the amount of margin between the face of the type and the body upon which it is cast, or some compensation has been made by use and design of serifs.

Spacing Rectifies Defects

Unfortunately, the designers of our type faces have not quite been able to achieve perfection in this work, though many have progressed far along the line. It is here that the printer will have a chance to rectify these defects whenever he is called upon to letterspace a line.

Letters of the Group One class whenever adjacent to one another in a word will take the maximum amount of space that is to be applied. Say, for instance, the word "eke" is to be set in capitals and letterspaced $1\frac{1}{2}$ points. Since each of these letters is in Group One, $1\frac{1}{2}$ points will be placed between each two letters. For the same specifications, "eel" will be treated the same way, although it contains one of the Group Three letters. This is because the left hand side of the L is similar in appearance to a Group One letter.

Group Two letters, adjacent to each other, require as much space

between them as do the Group One letters. These letters are designed with a minimum amount of margin between their face and the body. Thus COG will be evenly spaced and in exactly the same proportion as would those of Group One.

Group Three presents a more difficult situation. It will be remembered that this group is made up of four kinds of triangles, a right-angled triangle of the letter L, an inverted right-angled triangle of F, the pyramid of A, and the inverted triangle of T, V, W, and Y. Spacing of these letters could be almost a study in itself.

The right-angled triangle letters L and F will be given as much spacing on their left as any Group One letters. On the right-hand side of the L, the minimum amount, *if any*, space will be used because of the enormous amount of white space existing at its top right-hand side. F will be treated on its right-hand side as a Group One letter if it is followed by a letter of that category. If it is followed by a letter from another group, special consideration must be given.

Each Word a Separate Problem

Thus: FIX will be treated as three Group One letters, because of the heavy weight of the top half of F. However, FATAL will take the form of five separate triangles, with the letter L in this case assuming the character of a rectangle letter. In determining the amount of space to be applied between F and A, we call attention to the remark made regarding the word PAT above.

Letter A, the only one taking the shape of a pyramid, will in all instances require only the minimum amount of space, as illustrated by the word WAY, in one case, and a slight increase in this spacing as in the case of HAM, both words being compared to an adjoining letter-spaced word essentially all of Group One letters.

This increase in spacing in the latter case should not be very much, but if possible it should be increased to some extent because in the word WAY, the diagonal lines are in the same general direction. However, in the word HAM we are confronted with both vertical lines and diagonal lines.

To put it another way, in one instance we have wide spacing down the entire height of the letters, and in the other case the space between the letters increases from its natural minimum to its natural maximum as we travel up the height of the letters.

Libel of Product Can Be Stopped

Courts have evolved legal remedy for the unfair competition of

slander against what a man owns and sells • By Albert W. Gray

● A QUARTER OF a century ago the late Justice Pitney enunciated a principle of law sound both in morals and philosophy. The assumption that a right may be so absolute it can be exercised without qualification under any circumstances is a cardinal error. "It must always be exercised with reasonable regard for the conflicting rights of others."

In this country freedom of speech is an unquestioned right but it is equally a wrong to build up sales by deprecating your competitor or his goods. Nevertheless this wrong continued for years while the courts stood by with the impotent assertion that they could do nothing to prevent it; that only after the harm had been done could the victim ask redress for the damages he had suffered because of the libel and which he might recover.

A few months ago a music publisher complained of a radio broad-

cast that presented the nine or ten songs "determined by an accurate survey to be the most popular in the country." Publications of the complainant were not included in the broadcast and the publisher asked that this indirect disparagement in disregarding songs of "admittedly greater popularity" than those broadcasted, be stopped. The appellate court ruled as it has for a hundred years, that the law had no power to prevent the disparagement of property.

The lower court, however, had asserted that while the broadcasters were under no duty to determine the relative popularity of music, "by undertaking to act and speak with reference thereto they had placed themselves under the obligation of speaking and acting honestly and with reasonable care."

In accord with this was a recent injunction against "Spotlight," the publication of a Chicago local labor union, prohibiting the publication of false statements against Montgomery, Ward & Company. The "Spotlight" action was taken to prevent a conspiracy and injuries that would occur. The radio action was taken to prevent disparagement. To the man suffering the damage, the difference is negligible.

Colonel Lindbergh some years ago attempted to overcome a prejudice entertained by President Coolidge against air travel. "It's the safest travel in the world," asserted Lindbergh. "The average is one casualty for every two hundred thousand passengers." "Not much comfort for the casualty," commented the unconvinced executive.

A century ago the statements that a watchmaker's product was bad and inferior to others met the baffling decision "that when words are spoken, not of the trader or manufacturer but of the quality of the articles he makes or deals in, to make them actionable they must import that the plaintiff is guilty of deceit or malpractice in the making or vending of them."

"It is revolting," said the late Justice Holmes, "to have no better reason for a rule of law than that it was laid down in the reign of Henry IV; it is still more revolting if the grounds upon which it is laid down have vanished long since and the

D

IRECT MAIL ADVERTISING, interestingly written and continuously mailed, insures a friendly reception for your salesmen and for the products or services they sell.

If you are not making most effective use of this medium to create business friendships (to be turned into inquiries and orders) you and I could make a fifteen minute discussion of the matter mutually profitable . . . in your office and at your convenience.

One of the thumbnail messages, printed on post cards, concerning direct mail advertising regularly mailed by Orville Reed, Howell, Michigan

In 1916 Dean Pound, of the Harvard Law School, commented on the law that no injunction could be issued against the defamation of competitive products. "The traditional doctrine puts anyone's business at the mercy of any insolvent malicious defamer who has sufficient imagination to lay out a skillful campaign of extortion. So long as denial of relief in such cases rests on no stronger basis than authority, our courts are sure to find a way out."

With the enactment of this law, the unfair business practices were treated with a disinfectant in the cease and desist orders directed at the disparagement of competitive business and products. However, the statements were not banned as libels but were thrown out as unfair trade practices.

A manufacturer of washing machines, overzealous to increase its sales, published of a competitor that more than twenty law suits were pending against it involving approximately a hundred million dollars; that it had no factory; that no parts of its machines were obtainable; and that its agreements were worthless. These statements were spread by salesmen from Pennsylvania to California. Dealers carrying the products of the company became uncertain. Customers canceled orders and bought elsewhere. The company asked the courts to interfere on behalf of its drastically impaired business.

Last year, a seller of granulated chicory was charged by the Federal Trade Commission with dispar-

"Without business papers and the splendid job they are always doing for business and industry, the home front would not have been able to support the war effort as well as it has," declares J. A. Otte, director of the college's business and industry department.

On the contribution to the war effort, one message remarks on "the tremendous job done by American business papers in helping organize America's mighty war effort . . . another of the long list of achievements of one of the greatest informational services the world has ever known."

The immunity once accorded the self laudation of "the best" and "the best in the world" has gone, unless perchance the advertiser may have the rare good fortune of being able to prove that the statements he makes are true.

"The right of action for disparagement of property was slow in developing at common law," said Judge Clark in a decision of the Circuit Court of Appeals. "So they lagged behind the analogous attack on personality by way of defamation, although an attack on what a

One of the greatest dangers of the war is that you will not see it
the right way. It is the duty of the newspaper to show
the American people papers in helping against America
might not effort

American business papers were helping me and thousands of
other farmers and industrial men prepare for
discovering realizations. At

[illegible]

... it would take America ten years to organize the
... but they had no good advantage in American know-
... and probably no information at all in the effectiveness of
... of American arms but, the business goes
... the days of ...

and growing in it is enormous, which makes it one of the greatest international errors the world has ever done is to take the view that the income tax is a

of message prepared by...

... to ... and ... Department
... to ... at ...

Proofs and mats of these printed messages are being sent to all business papers, as well as to a selected list of advertising agencies which specialize in business and industrial accounts.

While possibly fewer than were expected of those outside the fold of fair competition hit the sawdust trail of repentance with the advent of the Federal Trade Commission, the remedy against libeling of the products of a competitor has been evolved. False statements of this sort, whether or not they are libelous, are unfair competition and as such may now be restrained by injunction. The victim is no longer relegated to the doubtful benefit of a futile suit for damages.

"It is the duty of a court of equity," said the United States Circuit Court of Appeals in a leading decision, "to enjoin unfair competition waged by means of slander of the petitioner's goods."

OFFSET

Standard Layout and Stripping Procedures

By R. Ernest Beadie

● **EQUIPMENT**—its installation and function in the offset process—has been the subject matter of most of these articles. However, the fact must not be overlooked that regardless of the quality and functional potentialities of equipment, much technical knowledge and manual experience is necessary to successful employment of it.

Stripping a layout prepared by hand requires the use of center marks for the positioning of all negative and positive units incorporated in the completed flat. It is the almost universal practice in offset plants to standardize the method of positioning and register by means of these center or "register" marks. This is done regardless of the shape or size of the unit, in order to make performance of such work simple and more efficient.

All camera copy should be prepared in such a manner that right-angle center lines will remain on the resulting negative and positive units throughout the process. They must, of course, be positioned where they will cause no interference with the production of the piece. It is recommended that their position permit the use of masking facilities to eliminate the hazard of their ap-

pearance on press plates. As all layouts are made on the basis of center line registration and positioning, it is obvious why so much stress is placed on having such marks on all copy before it arrives in the camera department.

PROGRESSIVE STEPS IN MAKING LAYOUT

pearance on press plates. As all layouts are made on the basis of center line registration and positioning, it is obvious why so much stress is placed on having such marks on all copy before it arrives in the camera department.

Procedure in preparing a layout starts with the terminals of the laterally running gripper edge line being synchronized by means of points punched uniformly distant from the edge of the paper. The

sheet used for layout is folded along its greatest length, from right to left because the gauge side of the offset press is on the right-hand side, and all offset layouts should be made reading backwards, or exactly opposite the way that the job should appear on the press plate. Set the top corner directly over the lower or the left-hand corner, and crease the sheet cleanly at the center, from gripper edge to back edge.

Such creasing serves a two-fold purpose. It acts as an anchor to prevent any distortion, by eliminating the possibility of the folded-over section slipping, and insures that a line ruled along the fold will be a perfect right-angle line to that

line ruled along the gripper. (See diagram A.) From these two foundation lines all measurements can be calculated and indicated both vertically and horizontally. With properly careful attention to subsequent positioning and ruling of lines a perfect layout should result. This technique is advocated because it requires use of a straight edge only, when ruling the layout, thus eliminating the hazard of cumbersome tools such as a carpenter's square which may shift after positioning on a previously drawn line. There is also the possibility of the square itself being inaccurate.

Having now determined and also recorded the position of the basic

Take a sheet of yellow orange stock, usually cut to plate size of the particular shop.

Place sheet in position on layout table, with long edge toward front of table.

Fold it the long way, right to left. Place right-hand corner directly over lower or left-hand corner, and while holding securely in this position, crease it cleanly at center from gripper (front) edge to back.

Punch hole with a needle-point tool through both thicknesses of the sheet at the spot which corresponds to the distance from front edge of press plate to where stock will be fed through press. This will be the paper edge line.

Measure half the distance of the width of the stock on which the job is to be printed and place a punch through both thicknesses of the layout at such a point. This will be the line to place the marks for the pressman to secure his lay. Separate the two sections long enough to draw a circle lightly around these two holes. This will prevent confusion should lines for patching on of negatives be too close when the layout is completed.

Making sure that the two corners of sheet remain directly one over the other, indicate the position of other horizontal lines which also will be required.

Unfold the sheet, punch the points which indicate position of the center of sheet, flatten down crease from back side with light pressure, and rule in this center line as explained in text.

Using a straight edge and pencil, rule all horizontal lines, taking precautions to maintain position of straight edge as lines are ruled.

Fold back edge of sheet over toward front as outlined before, hold securely in position with a straight edge, and punch through the point marks indicative of vertical lines. DO NOT crease sheet lengthwise. Open sheet again and rule up the vertical lines.

Check thoroughly for any inaccuracies as to distance of lines from one another, as well as parallel and right-angle qualities of lines. It is sound practice to use the angle line test before completing the layout, and after it is completed, before positioning and affixing any of the negative units of the job.

lines of a layout, the next step is placing the center lines on which the positioning of the units of the job depends. For this purpose use the exact fractions of an inch indicated on standard steel rules, and

tance from the front edge of the plate to where the front edge of the stock will come in the printing operation remains constant, no matter what size sheet is used. The distance from the front edge of the

original position, one directly over the other, measure half the width of the first unit and at this distance from the front edge, plus the gripper room, place the next needle punch through.

If the units which make up the complete sheet do not bleed off when they are trimmed, the next punch line should occur at the distance of the width of the unit. If, however, the units require double trimming due to a bleed, an extra space of not less than one-eighth

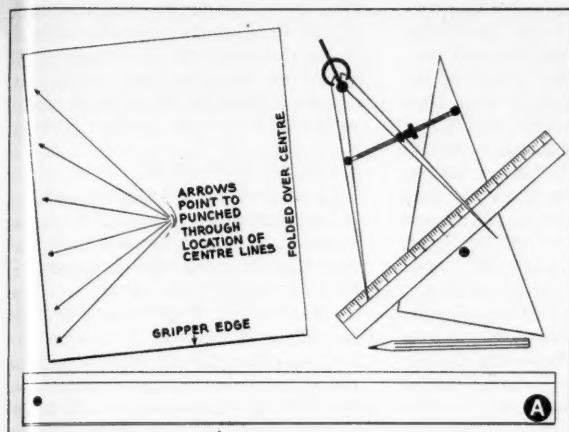


DIAGRAM A
With these few simple tools any layout can be produced when the center line register technique is employed

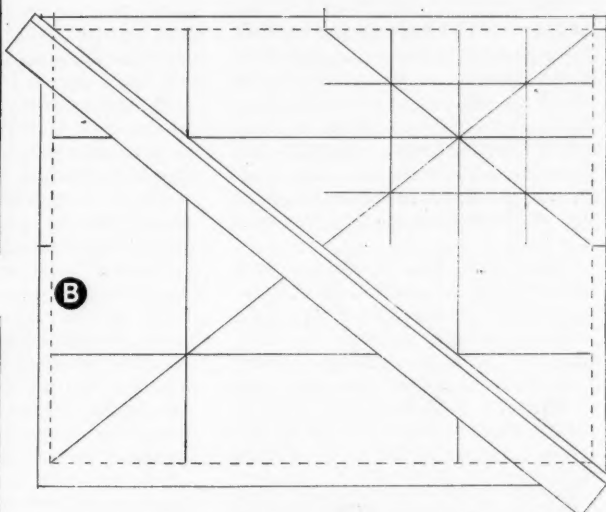
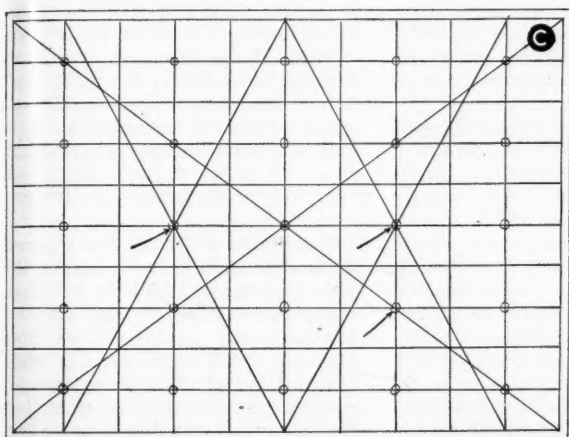


DIAGRAM B
Four-unit layout, showing diagonal line proofing with the straight edge in position, and smaller unit positions indicated in one of the larger units. Back-edge corner marks and center lines for press lay are also indicated. The marginal proportions have been exaggerated intentionally

DIAGRAM C
Arrows indicate faulty points in this layout

steel dividers with fine points and of an adequate size (8-inch). These simple tools and a hard drawing pencil will make any size layout.

The straight edge recommended should be large enough to take a capacity sheet for the presses in any particular plant. A graduated steel rule, having divisions as fine as one sixty-fourth of an inch, and at least twenty-four inches long, should be part of the equipment in every platemaking department. If the plant has a standard lineup table, by all means use it when making layouts. However, without such a table, an accurate layout can be produced if the right technique is followed intelligently.

The exact location of the first horizontal line is arbitrarily determined by the press for which the layout is being prepared. The dis-

stock to the front edge of the work area (gripper margin) should also be constant but some latitude is possible. If the work area is permitted to encroach too far toward the front edge of the sheet it will not be possible to print it. Consult the pressroom staff to insure that such a situation does not arise.

With the sheet folded and the first line position indicated by a punched point mark (by means of a needle) through both thicknesses, next indicate the positions of the remaining horizontal center lines required for the stripping. The distance these will be from the first (front of sheet) line will be determined by the size of the individual units. Having made the necessary allowance for the gripper margin, and making certain that both edges of the folded sheet remain in their

inch (more if the sheet size permits) must be provided for. Continue to make the point marks until all positions have been determined (across the sheet, from gripper to the back edge) before unfolding the sheet. The horizontal line points will be equidistant from front edges of sheet.

When the sheet has been opened out and before it is flattened, punch a small mark at the exact center of the crease in the stock at both front and back edges of the sheet. Now make the sheet lie flat without damaging the crease, although you should eliminate its appearance for the most part. Rule in a line from front to back on the last two point marks, thereby establishing the center line of the layout and an accurately precise right angle to gripper edge line.

Using your straight edge and a fairly hard pencil, rule out the horizontal lines of the layout, maintaining a uniform position of the

pencil point in its relation to the straight edge and exerting an equal pressure. Before putting pencil to paper make sure that the straight edge is positioned correctly on the marks, with sufficient space allowed to accommodate the thickness of the pencil lead. As an added precaution, after the line has been ruled, again check the position of straight edge. In this way faulty lines can be detected immediately.

Easy Tests for Accuracy

The layout is completed by positioning and ruling up the vertical lines parallel to the center line. Fold the back edge of sheet over to the front or gripper edge but do not bring it completely down to front edge. Just place back edge along the first line and retain it in this position by placing the straight edge on top of the section brought over from the back.

The center line which has been ruled along the original crease, created when the sheet was first folded, will be apparent through the stock. Register this in position directly over its front portion and make sure it does not shift during the placing of the straight edge. Leave sufficient room between gripper edge of sheet and the location of the straight edge to permit punching through the point marks to indicate where vertical lines are to be drawn. Using the same technique as when the horizontal lines were being punched, but working both ways from the center line in this instance, punch through both of the thicknesses of layout. Note that it is *not* advisable to crease the layout along its length when making the fold over from back to front.

Now spread the sheet out again and rule up the vertical lines by the same method as for the horizontal lines, observing the same rigid supervision. Basically it is as simple as just outlined to make a layout for platemaking. There are, however, minor and unimportant details that will become apparent only through time and experience, when much more detailed indications are required. This situation arises when it is necessary to position sections of the units requiring modification from the original, such as the changing of illustrative matter to conform with the copy for different pages in a folio. In all cases, no matter what the location of the subject, it is possible to position accurately, due to the fact that the basic lines of the layout are parallel to the gripper edge of the sheet and at right angles to it. A

glance at diagram B will illustrate this point.

The B diagram demonstrates the method whereby it is possible to know with certainty that a layout is accurate before proceeding to the stripping and the actual platemaking. Unless the diagonals bisect the junctions of the horizontal and vertical lines exactly, the layout is defective and should not be used. Discard an unsatisfactory layout at once. No point is gained in trying to correct a poorly executed layout. Start over again and profit by former errors. Diagram C illustrates how the diagonal line test shows up all faulty points in a layout.

Good craftsmanship demands the observance of three basic rules by any stripper who desires to produce precision layouts. These are, in the order of occurrence, that the size of sheet selected be adequate for the accommodation of the job; that the job is positioned on the sheet parallel to the gripper edge and vertical lines are at right angles to this edge; and that lines are provided to enable the pressroom personnel to get the lay on their presses in a minimum of time.

In the first instance the best course is to have a sheet of the stock at hand while the layout is being made and check size of layout by it. In the case of plates which are to be made photomechanically (on a step and repeat machine) it is good policy to make the layout on the actual stock upon which the job is to be produced. However, with the hand-composed plates, because the layout serves the dual functions of a base on which the negatives are positioned and as a mask which prevents light rays from affecting the non-printing areas on the plate, it is apparent why a layout for such a job should *not* be made on the stock to be used for printing.

Use for Simple Color Jobs

Accuracy of lines in the layout can be assured by the technique of the angle line check-up as indicated on diagram B. The lay on the press can be determined if the center lines both ways on the sheet are positioned not to interfere with the finished job but are located unmistakably on the margins of the sheet. Good technique will permit these marks to print off the edge of the sheet so that even with the stock in piles the pressman may check on the constancy of his lay with a minimum of effort and time.

The layouts being explained are, of course, for one-color work. In simple two-color jobs it is possible

to use them also. By masking out the parts of the work which should not print on the first color, and then masking out those which were used and unmasking those unexposed in the first instance, the two plates could be made from the same layout and patch-up. If a third color is wanted and no overlapping of colors occurs, the same technique can be followed and all three plates produced from the original layout.

Stock Serves as Mask

In jobs where overlapping occurs in the color break-up, it is necessary to have a master layout to enable the different flats to be assembled in exactly the same location for each color. Best results are obtained by having this master layout on glass. To get the layout on glass, follow procedure outlined in the "Offset" department in *THE INLAND PRINTER* for May. Trace on some sort of transparent material an accurate copy of a layout which has been made on heavy white stock. (In reading the formula for the coating of the glass on page 38 in the May issue, insert the word "egg" before the word "crystals.") The resultant glass will have clear lines on a blue ground. Should this method seem too involved, the lines can be ruled on the glass with a ruling pen and India ink.

Make your layout in the manner outlined, position, and fasten the paper securely in position on glass, using some adhesive tape. Cut out the necessary spaces for windows through which to mark on the glass the position of all lines required for patching on of negatives, as well as the lines for securing a press lay. Remove the paper and join up the lines on the glass. When ink is dry, proceed with patching on of negatives but make sure to remove all traces of lines which show through the work areas. Use a sharp flat knife or a single-edge razor blade for this operation.

Layouts for photolitho plates are made on the dark yellow or light orange stock called various names: goldenrod, yellow transfer, and the post office folio. There are two outstanding reasons for use of this stock. It is sturdy and will stand up for long periods under fairly rugged treatment, and it acts as a mask when plates are exposed to the actinic rays of the carbon arc lamps. The stock also serves as good anchorage for the negatives and positives fastened to it by tape.

In bookwork, layouts should not be attempted, no matter how simple in format, without securing from the

bindery an imposition sheet with all folios accurately positioned not only as to page but to position of the actual folio in relation to the page. Even experienced operators have been known to make mistakes on simple four-page forms. A factor which must not be lost sight of in layouts for bookwork, even though the imposition has been prepared by the bindery foreman, is that allowance must be made for progressive bulk in positioning the printed matter. The thicker the folded section, the greater is the amount of marginal space required to compensate for this folding factor, otherwise some of the pages will not be centered in uniformity with others.

Making Combination Plates

One very important point to keep in mind regarding imposition sheets obtained from the bindery is that these invariably will read correctly. That is the way all work reaches the bindery, and the personnel of that department is never concerned with backward reading. All sheets received from them need to be reversed when making the layout on which negatives are to be patched. Negatives are always patched with their emulsion or image-carrying side upward, which will make them read backward, so that when the layout is turned over to be positioned on the plate, the resultant image will read correctly. Failure to remember this vital factor has resulted in much loss of time.

When it is necessary to make a combination plate (a number of different-sized labels for the same customer, or for several different customers) care must be taken in positioning the different units. The knife on a cutting machine is not flexible; it will not make right-angle turns. Lay out the sheet so that all units can be cut and it will be un-

necessary to sacrifice a label or unit in order to get the first cut through. Always make sure that this first cut on any sheet is a vertical one from the gripper edge to back of sheet, as close to center of sheet as practical, and preferably to its left, in order to retain the press gauge end of the sheet as long as possible during the cutting operation.

The actual stripping or patching in the negative units which make up the completed flat turns into a simple matter once the layout has been accurately prepared. The instructions and copy contained in the work envelope, which has been turned over to the platemaker, will give the location of each part. It is up to the stripper to see that these parts are patched on not only in their proper location but reading in the prescribed manner, and with the emulsion side up.

The center lines for patching are white or transparent on the negatives. When these are registered with the dark pencil lines on the layout the negative should be in correct position and ready for affixing with adhesive tape to the layout sheet. Fasten with a minimum amount of tape so that when the stripping is completed and the flat checked, any units out of place can be easily shifted to their proper location. Only then should all negatives be securely anchored to the layout.

Up to this point it is possible to do all the stripping by an overhead light or natural daylight. The next step requires illumination from the underside of the work table, which is the reason for the light-box type of work tables in the stripping and platemaking department. When all units of the flat have been marked and secured in position, turn the flat over and switch on the lights under the glass of the table.

Due to the translucent properties of the yellow stock it is possible to distinguish the outlines and borders of the work areas on the negatives. With these as a guide, cut out neatly the paper that covers them, using a single-edge razor blade type of knife. Cut through the paper lightly to avoid damaging the negatives, and remove an area large enough only to permit the exposure of the actual work on the negatives. Cut out the paper over the marks for getting the press lay, and over back corner marks if these were used.

Stripping Department Tools

In trimming negatives, score the negatives deeply and break off. Do not attempt to cut through, which invariably results in a burred edge. The surfaces on which such cutting is done are always cut and defaced. Glass surfaces will be scratched and these marks cause confusion when lines are used to register work.

The tools necessary for a stripping department are these:

A beveled type of steel straight edge large enough to be used diagonally in the maximum-sized layouts.

A graduated steel rule, which is at least twenty-four inches in length.

A twelve-inch straight edge for trimming negatives to size.

A set of three steel set squares of various angles and sizes, determined by requirements of department, with lifting knobs to simplify handling.

A set of at least three adjustable machinists' dividers of capacities of four, six, and eight inches.

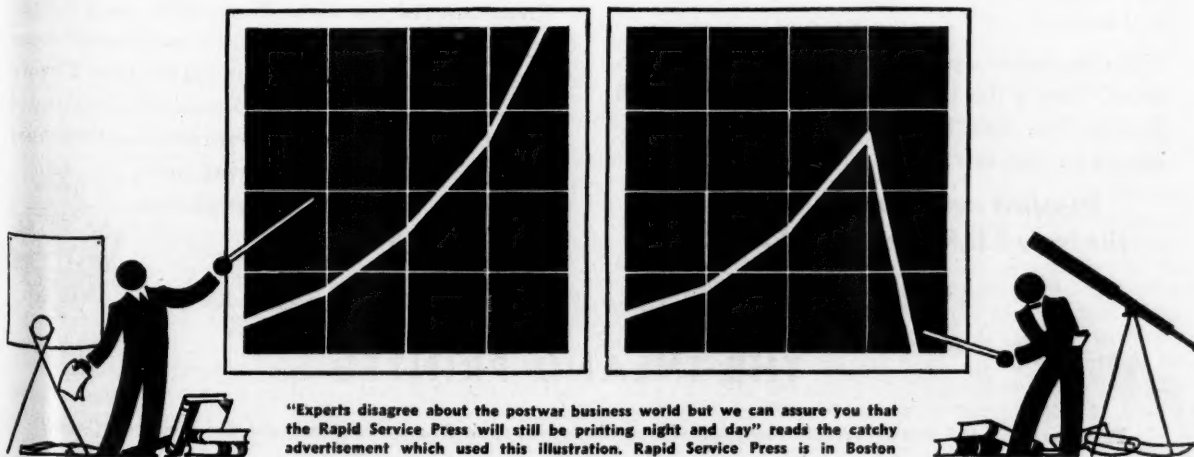
An accurate and durable set of draftsman's tools.

Badger hair artists' paint brushes, sizes four to twelve.

India ink, scrapers, and needles as supplied by litho equipment houses.

A linen tester type of magnifying glass for each member of the department. This will save valuable time.

A pair of large scissors and many single-edge razor blades.





HOME for them!

**and the
HOME STRETCH
for YOU!**

You still have time! In December, your employees' allotments to the Victory Loan through your company's Payroll Savings Plan offer a final chance to help speed the proud homecoming of our fighting men—and do all in medical power for our hospitalized heroes!

Make December a plantwide TOP-THE-QUOTA drive! Now's the time to spotlight your Payroll Savings Plan—and "brief" your Bond-selling organization for fast, last minute action!

**Resolicit every employee to buy
the New F.D.R. Memorial \$200 Bond**

The new Franklin Delano Roosevelt \$200 Bond—better than actual cash because it earns interest—is a strong building stone toward the secure future of every employee-purchaser!

From now 'til the New Year—with plant rallies, interdepartmental contests and resolicitation—keep Payroll Savings Plan Bond-buying at a new Victory Loan high! Buying a Victory Bond is the best way of saying "Welcome Home" to our returning veterans! Also an active aid in assuring prosperity to your nation, your employees—and your own industry!



The Treasury Department acknowledges with appreciation the publication of this message by

THE INLAND PRINTER

This is an official U.S. Treasury advertisement prepared under the auspices of the Treasury Department and War Advertising Council

Turning the Spotlight on Turnover

Now That the War is Over, It is Wise to Get Your Ideas on Turnover Working in the Right Groove. Here's a Helpful Article by A. C. KIECHLIN

• **TURNOVER** does not apply to printing plants in the same way it applies to retail merchants. In the case of small job printers carrying little or no stock, the retail application of turnover means nothing at all. But turnover does apply to printing operations in different ways and may be used to spot defects in operation if results are properly interpreted. Inasmuch as few printers understand this subject, we shall discuss it here.

There are two kinds of turn for the printing industry, item turn of materials in units and inventory investment turn in dollars. There is a big difference in these turns and many printers do not know about it. The best way to keep a check on item turn is through the medium of a stock control system. Record the units, not dollars, in using this type form.

Item Color	Supplier	Size				Quantity						
	Grade	Cost	Min.	Max.								
	Jan.	Feb.	M	A	M	J	J	A	S	O	N	D
Beginning	110	90										
Purchased	50											
Withdrawals	70											
Ending	90											
Average stock	Withdrawals						Turnover					

Figures under January show how recordings are listed from month to month. The average stock is the beginning inventory plus the twelve monthly inventories, the total divided by thirteen. Divide this result into sales to get the turnover. In the retail business, this will show the profitability of the turn per item but in the printing industry, labor is used to process materials, so the turn is misleading from the standpoint of profitability per item. If labor is more or less efficient in one period than in another, the turn will be higher or lower. Satisfactory turnover in a retail establishment is mainly a matter of efficient buying and selling, with no labor involved. But in the printing industry, the printer can buy right and sell effectively, yet his turn may be off the beam.

There are reasons why labor may operate with either more or less efficiency in one period than in another, reasons sometimes beyond the management's control. However, a decrease in turn, all other things equal, does indicate that labor management is not what it should be on jobs covering the materials carded, that the ratio of labor to materials is high per job and requires a careful check-back.

On the other hand, if sales have decreased, likewise decreasing the turn, this may indicate that your salesmanship is below par, or that the average stock carried has been reduced, which may be good or bad depending upon conditions.

Departmentalization comes into the picture. Sometimes the information on item cards can be combined for a department or job classification. In some plants, cards may be grouped according to materials classifica-

tion: paper, ink, lead, *et cetera*. Any deviation from the average turn on these materials may indicate managerial incompetence in one form or another and should be investigated.

However, in all cases, a card for each item is desirable, even if the information is combined in a master turn for each department, type job, or type material, because the item card is an essential in stock control, shows minimum and maximum quantities to be carried, and gives all the detail of inventory so that you can determine whether your stock is properly balanced. In some cases, it may be desirable to cut the average carry so that less money is tied up in stock. An analysis of the turnover on inventory investment is the best way to determine this.

THE WRONG WAY TO FIGURE INVENTORY INVESTMENT TURN

Purchases during year	\$20,000
Inventory at end of year at cost	4,000
Turnover—\$20,000 divided by \$4,000	5

If inventory at the end of the year is lower than average during the year, your turn will figure higher than it really is. If ending inventory is higher than monthly average during the year, your turn will figure lower than actual. Some business men take the inventory at the beginning of the year and the inventory at the end of the year and divide by two, considering this the average inventory. They divide this result into the purchases for the year to get the turn. This method is a bit safer, but if either inventory at the beginning or the end of year is higher or lower than average, the turn will be distorted, so it is not the best method.

THE RIGHT WAY TO FIGURE THE TURN ON INVENTORY INVESTMENT

Inventory beginning of year at cost	\$6,000
On hand end of January at cost	4,000
On hand end of February at cost	2,500
On hand end of March at cost	5,500
On hand end of April at cost	6,000
On hand end of May at cost	7,000
On hand end of June at cost	5,000
On hand end of July at cost	5,500
On hand end of August at cost	4,500
On hand end of September at cost	5,000
On hand end of October at cost	5,800
On hand end of November at cost	4,200
On hand end of December at cost	4,000
Total	\$65,000

The average inventory at cost, based on the foregoing monthly figures, is \$5,000, which you arrive at by dividing \$65,000 by thirteen, the number of listings. If the purchases for the year were \$20,000, the turn is four, or \$5,000 average inventory divided into \$20,000. If the printer uses only the year-end figure (\$4,000), as shown under "The wrong way to figure inventory investment turn," he gets five turns, when, based on the average inventory carried, as calculated by monthly listings, he has only four turns.

The main reason for determining this turn is to compare it with prior months to note the trend, whether upward or downward. Otherwise, it means little. Surveys show that businesses with four turns on inventory investment were operated unprofitably, whereas those with three turns were profitable. The former had too many unprofitable item turns for some reason or other, but didn't know it because they depended entirely on the inventory investment turn and did not keep a detailed record of item movement to check the profit-productivity of all lines or jobs handled.

HOW TO GET THE MONTHLY INVENTORY FIGURE

Inventory beginning of year at cost	\$6,000
Purchases during January	1,000

	\$7,000
Withdrawals during January	3,000

On hand end of January at cost	\$4,000
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Check the accuracy of this computation with a physical inventory taken quarterly, semi-annually, or annually and adjust your records with the physical check.

Inventory as a balance sheet asset should be watched carefully because too much capital tied up in stock is bad. Take these balance sheet listings.

Cash	\$1,000—1
Receivables	1,200
Inventory	4,400—2

Current assets	\$6,600
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It is generally believed when the ratio of inventory to cash and receivables is two to one that all is well, but

this ratio is not dependable and it refers more to retailing merchandise than to printing jobs. The best yardstick is how you pay your bills. If you are prompt pay with your own money, if your profits are satisfactory, and your item turn in line with profitable experience figures, your inventory usually is in safe ratio. When you slow down in settling current obligations, then you may be overlaid on inventory, a condition often due to bad buying, bad selling practices or bad plant management.

The printer who watches his turnover and inventory investment in time will discover the most profitable relationships and he should attempt to maintain this status quo. There is no fixed item turn or inventory investment turn. It differs with the business, the item, and business conditions. The objective is to invest as little in stocks as possible and yet maintain the desired profit.

The ratio of inventory to net sales is another guide to operating efficiency. However, this turn by itself means little because it blankets so many imponderables that black out the possibility of competent analysis. Consider this turn in connection with the item turn and net profit for the period and the way you meet your obligations. In time, the most profitable relationships will be determined and then may be used as a standard against which to appraise results in subsequent periods.

Of course, with shortages and restrictions, many of the factors found fundamentally sound in prewar days were put in moth balls during the war. Now that the war is over and merchandise and materials will soon be marketed in great abundance, it is wise to get your ideas on turnover in the right groove now. Watching this factor will help unearth unsatisfactory elements in operation.

HELPFUL DEVICES THAT WILL MAKE A PRINTER'S LIFE AN EASIER ONE

INTERTYPE CORPORATION has developed a method of cleaning molds, called the Pentrate process, consisting of immersing molds in an inexpensive chemical solution for sixty minutes, following which the molds are restored to their original finish without any danger of rounding the mold cells. The processing can be done at local plating establishments, so A. T. Mann, Jr., vice-president, announced. The company has issued a folder describing the process.

A NEW AND IMPROVED TAG STRINGER and knoter which will handle all tags sized from 1 by 1½ inches, up to 5 by 12 inches has been announced by the Graeber Stringing and Wiring Machine Company, Paterson, New Jersey. It will punch a hole in the tag, if desired, thread string from 3 to 10 inches in length—silk cord to No. 12 string—and knot it. Air suction tubes are used to feed the tags from the magazine to the punch and then to the knoter.

All of the operations are visible to the machine operator.

NEW FLUORESCENT TUBE LAMPS, as long as 96 inches and with a diameter of one inch, suitable for the illumination of displays, will be manufactured and marketed by Westinghouse Lamp Division just as soon as conditions permit, the company has announced.

The slim lamps will be made in lengths of 42, 64, 72, and 96 inches. In the shorter lengths the diameter is only

three-quarters of an inch. The fluorescent lamps that have been made by the company have been no longer than 60 inches, and are two inches in diameter.

A NEW IMPROVED payroll calculator has been announced by the Berger-Brickner Company, Los Angeles, which covers a range of calculations involving rates of pay from forty cents to \$1.74 an hour, with a half-cent spread between rates, and time periods up to eighty hours with divisions of tenths and quarters of an hour.

By means of the use of the calculator, forty hours' work time with overtime may be calculated in one operation by using one side of the device in cases where firms require only total paycheck. The reverse side of the device is used for figuring straight time and overtime as separate items.

CHALLENGE MACHINERY Company, of Grand Haven, Michigan, has announced a new quoin with which an improved reference indicator is connected. As the quoin is used to lock a form, its expansion in points is indicated on the face

of the quoin. This indicated expansion is noted by the operator before unlocking the form. When it is again locked, the operator obtains accurate register by turning the key to the point registered previously. The new quoins are made in six sizes, from four and one-half to twelve inches.

ONE OF THE first civilian benefits derived in the graphic arts by reason of wartime ingenuity is the portable precision offset camera and the portable offset platemaking machine developed by the American Type Founders for the Armed Forces which are now being released for civilian use.

The over-all size of the camera unit is 24 inches wide, and 32 inches deep; its height is 43 inches when closed, and extends to 64 inches high when it is opened to maximum position. It is adaptable for several uses including copying, enlarging, and process work, in a darkroom, gallery, or duplicating plant. It is contained in a light-tight metal enclosure for use outside of a darkroom.

Six units are incorporated into the platemaking machine which weighs 200 pounds and will make plates 15½ by 20½ inches in size. The six units are plate whirler, vacuum printing frame, printing lamp, light-top layout table, plate developing trough, and plate rubbing-up table. A single panel at the front of the machine contains electric controls and switches.



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This section is devoted to short and timely items concerning men and events associated with printing. Copy must reach the editor by the twentieth of month preceding date of issue

THE MONTH'S NEWS

ELECTROTYPERS DENY ALLEGATIONS

Denials that they have been conducting price-fixing operations by means of the use of standard scales of measurement were filed with the Federal Trade Commission by International Association of Electrotypers and Stereotypers and 212 others involved as defendants in a complaint now against them, "alleging a conspiracy to fix uniform prices for electrotypes."

It was explained by the electrotypers in their answer that standard scales are "mere measurements of value, resembling gross price lists from which selling prices can be readily computed by use of the discount rate or multiplier which the seller is currently observing in the pricing of the products." It was stated that the pricing policy of each seller governed the billing of products.

In the answer of the International Association of Electrotypers it was also said that at a recent convention of the association its constitution was changed to eliminate all those provisions "which appeared to imply joint action on their part in matters affecting competition in the printing plate and matrix business."

Hearings to consider issues involved will soon be arranged by the Federal Trade Commission.

HONOR JOHN C. HILL

John C. Hill, for many years secretary of the Graphic Arts Association in Baltimore, was honored on his seventy-fifth birthday, October 1, by receiving "dozens and dozens" of letters, telegrams, and cards of congratulation and good wishes. Mr. Hill expressed appreciation from his residence, Mountain Brook Farm, Mountain Center Post Office, California, in part as follows:

"Your thoughtfulness did me so much good that I now feel reasonably sure I can be with you when the Association celebrates its diamond jubilee in 1969, which by the way, will be only one year ahead of my hundredth birthday."

DONALD D. MCKIERNAN

Donald D. McKiernan, who had taken a leave of absence for the duration from the management of George D. McKiernan Company, printers and lithographers, Chicago, to engage in war work as chairman of special events in Chicago to sell war bonds, died of heart failure on October 31. Associates in the United States Treasury Department remarked that he had been a casualty of war as much as any man who died on the battle field, because he worked unceasingly to promote the sale of war bonds for four years.

He was born in Chicago in 1892, was educated in the public schools, and entered the printing business conducted by

his father until the First World War when he enlisted in the United States Navy. Following the conclusion of the war, he returned to the printing business and also became prominent in advertising circles.

He is survived by two brothers who were associated with him in the printing business, Kenneth G., and George F. McKiernan, and his mother, Mrs. Jessie M. Seeley.

LOS ANGELES PLANT EXPANDS

Adcraft Incorporated, of Los Angeles, has changed its name to Pacific Press Incorporated, and is planning extensive increase of its plant facilities to handle more of the production work of magazines including Pacific Coast editions of *Time* and *Life*.

W. B. Clum, president of the company, stated the western edition of *Life* will soon be rolling off his presses, and that *Time*, which started on a production basis there in January, 1944, as a war measure, will be continued.

"We feel that the successful accomplishment of this new business in Los Angeles will tend to center the entire printing and publishing trade in this city for distribution in the Pacific area," said Mr. Clum.

The Pacific Press is equipped to handle under one roof all forms of type-setting, photoengraving, and press work by both letterpress and offset, and also is organized to handle bindery work, mailing, and house-to-house distribution of advertising material. It has in operation "the nation's only photochrome press which produces display banners in endless streams with six colors on one impression at high speed."

SHOW NUMBER EMPLOYED

Labor statistics, published by the National Publishers Association, based on figures supplied by the United States Department of Labor at Washington, D. C., indicate that during August, 1945, the number of production workers in the printing, publishing, and the allied industries totaled 321,000. The partial breakdown, as given, follows: printing (book and job), 132,500; newspapers and periodicals, 110,000; lithographing, 24,100; bookbinding, 26,700.

DALLAS NEWSPAPER EXPANDS

Three additional stories are to be erected atop the present structure of *The Daily Times-Herald* at Dallas, Texas, so Tom C. Gooch, the publisher of that afternoon newspaper, has announced. The board of directors is also studying latest developments of printing equipment in the newspaper field and plans to purchase units when the addition to the building is finished.

HOE RESUMES MAKING PRESSES

Manufacturing of printing presses has been resumed by R. Hoe & Company, according to its announcement. The firm had contracts worth \$20,000,000 for war materials on V-J Day which were cancelled immediately, thus permitting the company to turn to its production of printing presses.

The manufacturing of presses represents resumption of work stopped in 1942. The first shipment of complete units was sent to the Washington (D. C.) *News*. Other presses upon which work has been resumed will be ready for delivery in 1946.

Reconversion of the plant's facilities from war work to civilian manufacturing was made within two weeks time, so Joseph L. Auer, who is vice-president and works' manager, explained. In the change-over, machinery valued at about \$1,500,000 was purchased from the Government, and a lot of less usable machinery was scrapped by the company. Factory area had been enlarged during the war and all of this space has been adapted for peacetime operation of the manufacturing plant.

Arthur Dressel, the vice-president and general sales manager of the company, said that production has been started on the postwar models of presses that "feature ultra streamline design and include its latest engineering developments and particularly convertible features which are claimed to facilitate newspaper color possibilities."

"BIG SIX" NEWSPAPER CONTRACT

Members of New York Typographical Union No. 6 employed in newspaper plants have been granted an increase of approximately \$10 a week in a contract signed with the New York City Publishers Association. The contract was approved on November 11 by the union membership.

The base scale under the new contract is \$77.70 for the day shift, \$81 for night, and \$83.50 for the lobster shift. Under the previous contract the scale was \$67.75 for day, \$70.25 for night, and \$72.75 for lobster. The work week continues at thirty-seven-and-a-half hours. The new contract, retroactive for ninety days, is effective until March 31, 1947.

The New York City union, popularly known as "Big Six," has about 3,900 members steadily employed in the newspaper plants, and about 4,100 in commercial book and job plants. The newspaper contract was negotiated locally, in contrast with the commercial contract that was signed the same week by the Printers League Section of the New York Printers Association, in which the latter yielded to an ultimatum of the International Typographical Union to avert a strike.

AWARDS CITATIONS FOR SERVICE

Holley R. Cantine, president of the Martin Cantine Company, Saugerties, New York, has announced thirty-five award winners for their work in the movement supporting the home-front campaigns conducted by the War Advertising Council, the Graphic Arts Victory Committee, and the Office of War Information. The selection of firms named for citations was made by a committee representing the organizations participating in the movement. Among the thirty-five firms are two in the graphic arts—the Western Printing and Lithographing Company, which produced a campaign on war financing and another campaign for the War Fund of the Red Cross; and the Mercury Lithographing Company, which had produced a campaign concerning soldiers' mail. The other winners included advertising agencies, and mercantile and industrial organizations.

BRITISH COMPETE FOR MANPOWER

Shortage of manpower in England and the tendency of employers to take skilled men away from one another has caused Edmund Arnold, president of the British Federation of Master Printers, to issue a special message addressed to all members requesting that they refrain from "poaching." He called it "an ugly word, which in other spheres means something contrary to law and order."

He referred to "extravagantly worded advertisements" for men who in their new positions might find themselves in inferior positions to those printers who are returning from war service and thus have priorities.

"I was asked therefore by the Federation Council to send you this message," he wrote in part. "Please reflect before taking on extra workers as to whether by their change of employer a fellow printer is being deprived of their services and, if so, into what sort of position you are placing that fellow printer. For his work is likely to be just as essential to him as is yours to you."

BOOST RED CROSS

Producers of calendars have been requested by the Lithographers National Association to print on the March sheet of their 1946 calendars the line "Your Red Cross Must Carry On," which is the 1946 slogan for that organization.

"We also urge that other advertisers who are planning to use lithographed material such as posters, displays, and broadsides which will be produced for distribution during the month of March, please bear this message in mind as the slogan may very properly be carried on such material" is part of the appeal.

MEMBERS FAVOR STRIKE FUND

Money borrowed from the mortuary fund of the International Typographical Union for strike benefits in Chicago and other cities can be repaid from a special defense fund which was approved by a referendum vote of 29,292 to 20,503 at elections held by local unions, October 17. The three weeks' Chicago strike cost the International about \$150,000, which was the largest single item involved in the borrowings.

"The mortuary fund is in better shape than any other ITU fund and that is the reason money was transferred from that fund for the purpose of paying strike and lockout benefits," explained Woodruff Randolph, president of the

ITU, in a statement to the membership urging favorable action on the proposed defense fund, which at one per cent assessment for thirteen weeks is expected to provide \$500,000 for strike purposes.

COMMENDS THE INLAND PRINTER

In the October 4 issue of the Members Bulletin of the Employing Printers of Denver appears the following item: "I have stated again and again, every member should take at least one printing trade journal. Consider the current INLAND PRINTER for instance; it is brimful of information and ideas for every member."

Then follows a list of the titles of articles and reference to other features, the month's news, and, "of course, the advertising round out a fine number."

Concerning the specimen section, the comment appeared: "All specimens are rich with suggestions for you."

Non-subscribers were urged to subscribe and the price of \$4.00 a year was mentioned.

(Editor's note: Thanks very much for the nice boost, Mr. Cronk.)

BRITISH ADOPT NEW SYSTEM FOR APPRENTICES

● Wide publicity is being given in British printing circles to the report on recruitment and training of apprentices for the printing industry, just issued in form of a booklet by the Joint Industrial Council of the Printing and the Allied Trades of Great Britain and Ireland. Scotland is in agreement with its principles, but has its own apprenticeship system.

During the three years that the Joint Committee had been considering the subject, tentative reports were circulated among both employers and unions with the result that a number of amendments were suggested and some of these were approved by the sub-committee for incorporation in the report. A revised report was again submitted to the Joint Council and was adopted (April 12, 1945) "as the accepted basis of apprentice selection and training in the printing industry."

The report is divided into six sections whose main headings are: Recruitment, Training, Examinations and Certification, Selection and Training of Teachers, The Provision of Schools and the Equipment, and Organization.

All the apprenticeship committees in local communities are advised to make known to teachers, parents, and boys, the advantages which a career in the printing industry has to offer when it is strengthened by a background of technical experience.

Aptitude of boys is to be considered in selection of candidates for apprenticeships, whose school-leaving age is fifteen, and a three-months' probation period is required before the candidates are indentured.

"The best training is one in which sound instruction in practical methods of production under the competitive conditions governing the workshop is combined with the scientific and educational discussions, demonstration, and practice of the technical college, the one being complemented to the other," is one statement in the report. "The measures of progressive practical work which the apprentice is permitted to perform in the workshop, under instruction, is an index of the success of the

REORGANIZE SALES PLAN

C. D. Atkins, in charge of the Chicago office of the George H. Morrill Company, division of the General Printing Ink Corporation, has been promoted to the position of midwest manager to take care of the increased volume of business in the territory. Five district managers will be under the jurisdiction of Mr. Atkins, according to the enlarged selling program of the division. The new district managers and their headquarters cities are: R. H. Westling, Chicago; E. C. Stone, Minneapolis; L. R. Antrim, Detroit; E. A. Roles, St. Louis; and A. G. Caffer, Fort Worth.

BUYS 800-ACRE RANCH

George W. Morris, Jr., whose father is president of National Office Supply Company, Waukegan, Illinois, has purchased an 800-acre ranch near Colorado Springs, Colorado, and expects to make his home there. He had been associated with his father in the printing and lithographing business, he having helped install an offset department in the business in 1933.

training there. In the well-ordered factory the accent is put on production, and in this atmosphere, and under the discipline of real competition, the young worker will acquire, both consciously and subconsciously, the foundation of his craft knowledge."

The technical college and shop are said to be "interdependent and reciprocal, neither may be a substitute for the other, but both are essential to the development of the complete craftsman." In shops, it is recommended that the oversight of each apprentice be delegated to one journeyman, "nominated to this charge as much for his understanding and patience as for his craft knowledge."

While the report outlines principles of training, "the detailed program must be worked out by each establishment for itself," but the committee emphasizes the need for maintenance of satisfactory standards "in the interests of the apprentice, no less than of the employer and the trade." The committee suggests that apprentices over the age of eighteen should supplement their day instruction by attendance at evening classes during the winter months.

Teachers in colleges are to be trained partly at the expense of the state, and it is provided that the closest possible connection shall be maintained between the technical schools and shops. Also it is suggested that arrangements be made for the return of all full-time technical teachers to the workshops at intervals to "preserve the teachers' awareness of actual working conditions in the workshops and for keeping them abreast of developments in machinery and in factory technique."

It is proposed by the Joint Council that its own apprenticeship standing committee be enlarged and reconstituted the apprenticeship authority for the printing industry, "with such duties and powers as may hereafter be defined or by experience found desirable"; and that in each printing center the unions and employers shall cooperate to form a local apprenticeship committee to exercise the functions which have been defined in the report.

NEWS COMPS GET RAISE

Substantial wage increases and three weeks' vacation with pay were granted to members of Chicago Typographical Union No. 16 by newspaper publishers in a new contract to run a year, which the union ratified in a referendum vote on November 2. The ITU laws were included as part of the contract.

The work week for the day side is thirty-six and one-quarter hours with the minimum wages to be \$75.50 (\$2.07 an hour) raised from \$66.70 (\$1.84 an hour). Night workers (those who start after 10 a.m.) work the same number of hours for \$81 a week (\$2.22 an hour) raised from \$70.70 (\$1.95 an hour).

The lobster shift workers (those who start after 9 p.m.) work thirty hours a week for \$81 a week (\$2.70 an hour)

which was raised from \$70.70 a week (\$2.356 an hour).

The increase obtained by the union means that every man working in newspaper offices in the Chicago jurisdiction has received an increase of thirty per cent in his hourly wage rate since January 1, 1941.

WRIGHT CHANGES POSITION

William S. Wright, for three years with the commercial planning division of the Government Printing Office at Washington, D. C., has recently become associated with Geffen, Dunn and Company, New York City, as production assistant to the general manager. This organization also owns and operates the Select Printing Company and William E. Rudge's Sons, Incorporated.

NEW YORK CITY STRIKE AVERTED

The New York City printing industry has averted a strike similar to the one which tied up Chicago for twenty-one days in October by acceding to the demands of New York Typographical Union No. 6 ("Big Six") for an increase in pay and reduction in hours that will give members 27.25 per cent more take-home pay as compared with that for the present 40-hour week.

The new contract, effective November 15 and virtually the same as the one signed by Chicago printers in October, provides for base pay of \$66.40 for a 37½ week, which will be reduced to 36¼ hours in six months. The new contract also grants an additional week's vacation credit, giving members two weeks' vacation with pay, and pay for three holidays—on July 4, Labor Day, and on Christmas.

The previous contract, which expired in June, provided base pay of \$62.40 for a forty-hour week.

The settlement followed seven months of continuous negotiations during which time the union and employers met at thirty-eight bargaining sessions, some of them lasting around the clock and longer. A settlement reached by negotiators for the union and the Printers League Section of the New York Employing Printers Association, negotiating body for the employers, had been submitted to the union membership in September for acceptance, but before the contract was voted upon, the Chicago strike took place. As the result of pressure from that city, the proposed contract was voted down by the membership. Negotiations were broken off by Big Six, a request for strike sanction was made, and officers of the International Typographical Union took charge of the situation.

Yielding to the ITU ultimatum marks the first breakdown in more than forty years of peaceful collective bargaining in the New York City printing industry. Commenting on the settlement, Charles E. Schatvet, president of the Printers League Section, said that the League's offer to submit all the facts in the dispute to arbitration had been rejected. President Randolph of International Typographical Union rejected the proposal to submit the dispute to an established government conciliation agency. Every effort to discuss the problem in terms of the manpower shortage in the industry in New York City or to reach some basis of agreement which did not shorten the hours of work was rejected without consideration.

"The Printers League regrets that peaceful collective bargaining, which has characterized the industry's labor relations in New York City since 1903, has been disrupted. We have accepted the demands of the union only because the alternative was a strike which would have tied up production in New York City's second largest industry for an indefinite period."

The base pay and vacation credit provisions of the new contract are retroactive to October 1, 1945. The contract is effective for two years, with the wage rate open to reconsideration at the end of one year.

The base pay of \$66.40 is for the day shift of 37½ hours until May 15, 1946, and 36¼ thereafter. Rate for the night shift is \$70.90 a week, with the same hours as the day shift. The third or lobster shift rate is \$70.90 for a 32½-hour week, effective November 15.

Headaches in printing U.N. Charter

The University of California Press had to work around the clock for several days in June to complete the printing and binding of the United Nations Charter. In spite of the many technical problems, made more difficult by the time limit, the job was finished on schedule and won praise of a United Nations Conference official who called it "a perfect and unique piece of printing."

Copy for the book, first of which was received only a week before the delivery date, was subject to numberless changes. All of the French text had to be reset and the Spanish galleys were so badly marked up with corrections they should also have been reset. About 30,000 proofs had to be pulled, many in position and backed up. The proofing department set up an "assembly line" with one man turning, one feeding sheets, and another taking them off.

When the Spanish section was held up, the composing room took a chance on making up while the galley proofs were still out. The proofs came back with many corrections and the men had to pull some fast tricks on re-makeup.

In addition to printing the Spanish and French versions, the University Press also designed the title and text pages for Volume I, and designed and set up the English, French, and Spanish, and respaced and made up the Russian and Chinese for Volume II. Because there was no Russian type larger than 12 point available, it had to be blown up for display lines, retouched, and reduced to proper size zinc engravings.

Five presses were ready and waiting to print the thirty-five forms. To save time only the first form on each press was thoroughly made ready, with the remaining forms run to the original make-ready. Greatest problem in the pressroom was handling the hard-

texture, non-absorbent paper while the ink was still wet. But in less than twelve hours 400 copies of the thirty-five forms had been printed on special treaty paper from Washington and 750 on all rag paper.

Toughest job in the bindery was folding the Chinese section. A man who could read Chinese watched to see that it was folded properly. The gathering of 110 sets of five thirty-two page sections was complicated because of the various arrangements of the sections. First instructions were to assemble eighty sets with the English version first, then the number was reduced and the extra sets had to be disassembled. There were five different arrangements of all the English, French, Chinese, Russian, and Spanish sections, and varying numbers of each combination were assembled. Gathering was further complicated because there were no markers on the back of the book to show whether more than one section had been gathered. One book was returned because of wrong signatures!

The first two books off the press had to be sewn to send to the Conference for signing by the delegates. The ink was not dry so the books had to be slipsheeted. After smearing a few pages in handling, the girl who sewed these two books put one sheet of tissue over her hand and another under.

Covers for all the books were made at the University Press, and then sent to San Francisco for stamping and brought back.

After the job was completed and the staff had a chance to catch up on sleep, there was a general feeling of pride in having been able to contribute in some way to the vital work that was being done at the San Francisco Conference.

ENDORSES STANDARD COUNT

Endorsement of the 1,000 square inch—1,000 sheet basis for measuring and counting paper has been announced by the Association of Publication Managers, New York City. Irving B. Simon, McFadden Publications, president of the association, said that before the action was taken by the executive heads of the organization, the entire membership was polled.

"The decision of the magazine production managers places the nation's largest group of book paper consumers on record in support of the standardization proposal," said Mr. Simon. "It is believed that the adoption of the new basis of measuring and counting paper will vastly simplify all handling, purchasing, and record-keeping connected with paper transactions."

The action of the association was reported to the United States Bureau of Standards.

MIEHLE PLANT WINS HONORS

Conclusion of the war record of the Miehle Printing Press and Manufacturing Company, Chicago, was marked by its receiving a sixth renewal of the "E" award from the United States Navy, an honor said to be enjoyed by only eight companies in the country.

Admiral C. C. Bloch, in a letter, said that this additional award "symbolized by a sixth star on your 'E' flag, indicates to the country that men and women on the production front at the Miehle Printing Press and Manufacturing Company have shown their determination and ability to furnish the war equipment essential to our fighting forces." He concluded with the Navy's "Well Done!"

Among the war products made by the Miehle organization during the past five years are complete mounts and sights for anti-aircraft guns; breach housing assembly units for naval guns; 3,500 milling machines; and more than 28,000 electric motors manufactured by its Kimble Division.

BUILDS NEW PLANT

Miami Systems Corporation, Cincinnati, makers of billing systems and autographic registers, is erecting a one-story building containing 20,000 square feet of floor space. It is of brick and concrete construction. Walter A. Konerman, president, said he expects that the building will be ready for occupancy by the first of the year. The company was organized in 1926.

RETURNS TO LINOTYPE COMPANY

James L. Bourque, recently released from the United States Army Air Corps, has resumed his position with the Mergenthaler Linotype Company as executive representative in southern Ohio. During his five years absence, he has had a varied experience as an army man in Georgia, in the Caribbean war theater, in Latin America, in Australia, Burma, India, and China.

JOINS MOSS COMPANY

Alexander Bradie, for fifteen years connected with the Certified Dry Mat Corporation, where he had been instrumental in introducing new mechanical methods and techniques in the printing industry, has joined the Theodore Moss Company, Brooklyn, New York, as general sales manager, so Franklin Moss, president, has announced. He will also serve as assistant to the president.

DISCUSS "PRINTING FOR PEACE"

The Printers Supply Salesmen's Guild of New York held a "United Nations Night" dinner meeting October 25, in New York City. Representatives of three of the United Nations discussed the place of the printed word in building a lasting peace, speaking on the general theme of "Printing for Peace." The speakers were Dr. Bangnee Alfred Liu, Chinese News Service; Dr. Jan-Albert Goris, Commissioner of Information for Belgium in the Western Hemisphere; and Lloyd Clarke, Australian Government News and Information Bureau. Dr. Liu and Dr. Goris were delegates to the United Nations Conference in San Francisco. Mr. Clarke was a journalist and is an expert on public information.

Norman L. Rowe, president of the Guild, was the guest speaker at the October 18 meeting of the New York Club of Printing House Craftsmen. His topic was "Your Friend, the Salesman." Last year Russell Hogan, president of the Craftsmen Club, spoke at a Guild meeting; this year the favor was returned.

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A IT'S A QUIZ ANSWERS

Here are the answers to the quiz on page 46. How well did you remember the information which you have read from time to time in previous issues of this magazine or have seen elsewhere?

1. Sterling Toggle and Blatchford.

2. True; the eyes of old pressmen are not so good as the eyes of the young pressmen.

3. Here are five factors: (a) Some inks emulsify more readily than others; (b) Light forms requiring very little ink cause trouble because of the slow ink replenishment; (c) Use of too much dryer; (d) Failure to sufficiently shorten the ink; (e) The wrong fountain adjustment (small forms should be fed with a knife by hand).

4. True. Contraction of the alloy usually fails in a cold box at 650 degrees F., metal temperature, and porous plates result.

5. False. The Teletypesetter unit, which is attached to Linotypes and Inter-types, also operates from a paper ribbon.

6. False. Thin papers give "show-through." Three terms involved should not be confused: Offset: the setting off of ink from the top of a sheet to the bottom of the one above it; show-through: the visibility of ink from the back of the sheet; and strike-through: the moving of ink through a sheet.

7. 1-c; 2-d; 3-e; 4-a; 5-b; 6-f.

8. False. Reglets should be used in lockup outside the form; if used inside, the form is too springy for accurate work, and may cause workups.

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PLAN ESSAY CONTEST

During the celebration of Printing Education Week, January 14 to 19, the announcement will be made of winners of thirty prizes offered by the National Graphic Arts Education Association in cooperation with International Printing Ink Division of Interchemical Corporation for the best essays on "Printing and World Peace." The essays, from 400 to 750 words in length, are to be submitted by students of accredited high, trade, or preparatory schools in the United States and Canada.

Because this is the tenth successive year of the jointly-sponsored essay contest special awards are being offered for the five best printed essays, and a grand tenth anniversary prize of a \$1,000 Victory bond will be awarded for the best printed essay, selection of the winner to be made by a special jury. These prizes are in addition to thirty other prizes offered which aggregate to \$1,000 for typed or written essays.

The special jury will consist of Harry L. Gage, Mergenthaler Linotype Company, Brooklyn; Fred J. Hartman, the educational director of the National Graphic Arts Education Association; R. W. Smith, president of the International Printing Ink Division of the Interchemical Corporation.

Detailed information may be obtained from Mr. Hartman, 719 Fifteenth Street, N.W., Washington 5, D.C.

FORMS PAPER SELLING FIRM

Donald Macaulay, for the past fifteen years a district sales executive and a "trouble shooter" in New York City for the S. D. Warren Company, the paper manufacturer of Boston, has resigned to form his own paper merchandising organization, the Donald Macaulay Paper Company, a division of the Lathrop Paper Company, New York.

Before joining the Warren company Mr. Macaulay, who is a graduate of the Carnegie Institute of Technology, held positions as sales planning executive with Forbes Lithographing Company, Boston; assistant art director for Dorland-International, advertising agency, in the Paris office; and as European advertising manager for the Carnation Milk Company.

Mr. Macaulay is secretary-treasurer of the Direct Mail Advertising Association and was chairman this year of the association's annual direct mail leader contest. He has lectured frequently on paper and related graphic arts subjects before numerous organizations in the advertising and printing fields.

L.T.F. PUBLISHES NEW BOOKS

Several new publications announced by the Lithographic Technical Foundation, copies of which are being mailed to all its members, include a 64-page book on "Halftone Photography for Lithographic Offset." Others published are "Tone and Color Correcting for Offset Lithography," "Graining Lithographic Plates," "Lithographic Inks," "Offset Press Cylinders," and "Guides, Grippers, and Insertion Devices."

ACQUIRES NEW YORK COMPANY

The Atwood Index Company, New York City, has been acquired by C. J. Aigner and J. George Aigner, of the G. J. Aigner Company, Chicago, and will be operated under the name of Aigner Index Company, with J. George Aigner in charge of operations.

HEADS STAFF OF CONSULTANTS

Dr. D. J. MacDonald has become dean of the lithographic department of the New York Trade School. He formerly was educational director of the Lithographic Technical Foundation, and will continue to serve as the chairman of the board of consultants of the Foundation. Other members of that board are M. Reed Bass, David Rankin School of Mechanical Trades, St. Louis; George McLaughlin, of the New York Trade School; Dr. C. A. Prosser, William Hood Dunwoody Industrial Institute, Minneapolis; G. G. Weaver, supervisor of industrial teacher training of the New York State Education Department; L. S. Hawkins, United States Office of Education, Washington, D. C.; H. H. Holloway, principal of New York School of Printing; Philip Austin, of the Wright Aeronautics; and Russell C. Atkins, expert on visual aids.

ENGLISH EXECUTIVE VISITS U. S. A.

European markets for the products of equipment manufacturers were informally discussed at the farewell dinner given in honor of Victor E. Walker, of London, England, in New York City, October 12. Mr. Walker, who is chairman and managing director of Linotype and Machinery, Limited, had spent several weeks in this country familiarizing himself with conditions.

Reginald Orcutt, the vice-president in charge of overseas operations of Mergenthaler, served as toastmaster, and President Joseph T. Mackey and other executives participated in the informal speechmaking.

G.P.O. CLOSES BRANCHES

All the operations of the Government Printing Office will be concentrated once again within the headquarters at Washington, D. C., after December 31, at which time warehouses in Chicago and New York City will be discontinued and the St. Louis office will be closed.

Public Printer A. E. Giegengack had previously announced the closing of the branches in Philadelphia, Dallas, San Francisco, and Atlanta. He has indicated that orders for surplus or specialized requirements which cannot be conveniently or economically produced in the Washington headquarters will be placed with commercial plants strategically located in different parts of the country. Personnel in managerial positions at former branch plants are being placed at the Washington plant.

AUSTRALIA HELPS SERVICEMEN

A plan for the rehabilitation of ex-servicemen in the printing industry of Australia is being evolved in a cooperative movement in which printers, trade unions, and government's ministry of reconstruction are participating through printing industry committees.

The plan includes placing the ex-servicemen in approved printing establishments for training; arranging re-training courses of study for those men who desire to improve or to refresh their knowledge of the trade; evaluating proficiency of all trainees and supervising their well-being. The obligation to train the men devolves upon the employers, and until the trainee becomes 40 per cent efficient, the government pays him a sustenance fee. After the trainee becomes 40 per cent efficient the employer pays him 40 per cent of a journeyman's wage, and the government pays the balance. As he becomes more efficient, the

payment of wages by the employer increases until the whole amount is being paid by him.

Before the trainee becomes acceptable in the industry he must pass a vocational guidance test which determines his suitability for the kind of work for which he wants to qualify.

TAYLOR RETURNS TO N.Y.E.P.A.

Don H. Taylor has returned to the New York Employing Printers Association as executive vice-president after three and a half years as a lieutenant colonel with the Ordnance Department of the Army. Mr. Taylor joined the executive staff of the association in 1930



DON H. TAYLOR

and has been its executive vice-president since 1935. In May, 1942, he was given a leave of absence to serve with the Army, first as a major, with advancement later to lieutenant colonel.

Besides being the executive head of the largest local printing trade association in the country, with 600 members in Greater New York, Mr. Taylor is known nationally as former executive vice-president of the Printers National Association, which is now affiliated with the Printing Industry of America, and as a past president of the Graphic Arts Trade Association Executives.

ROYCROFT MATS TO BUFFALO

Most of the type matrices once owned and used by the Roycroft Shops in East Aurora, New York, are illustrated in a style book that was published recently by William J. Keller Company, Buffalo printer and photo-lithographer. The Keller company purchased the original matrices of type designs and ornaments upon dissolution of the Elbert Hubbard publishing house last year.

ACQUIRE PRINTING BUSINESS

George Gordon, recently discharged from the United States Navy, and John Mitschele have acquired the Gordon-Glover-Greene Printing Corporation of New York City. David S. Gordon will continue as president of the company which was managed by Mr. Mitschele during the illness of the late Mr. Glover. Mr. Gordon and Mr. Mitschele took control of the company on October 12.

FERRY R. LONG HONORED

Ferry R. Long, first president of the International Association of Printing House Craftsmen, was honored by the New York Club with a testimonial dinner on October 22. Mr. Long, a member of the New York Club and for several years in charge of color printing for *The American Weekly*, has purchased half-interest in the Bryan-Brandenberg Company, Los Angeles photoengraver, where he will be vice-president and general manager.

Among Mr. Long's many out-of-town friends who attended the dinner were several International and local club officers. These included Hon. A. E. Giegengack, Public Printer, past president of both the International and the New York Club; John J. Deviny, Deputy Public Printer, past president of the International and toastmaster of the evening; Gradie Oakes, third vice-president of the International and the past president of the Chicago Club; Herbert Threlfall of Providence, secretary of the International; Harry Susemihl, president of the Philadelphia Club; George McLaughlin, president of the Boston Club; and John Waryn, president of the Newark Club. Among the past presidents of the New York Club who honored Mr. Long was Harvey Glover, past president of the International.

Speakers at the dinner recalled how Mr. Long, when he was a member of the Philadelphia Club, was one of the prime movers in organizing the International and was its first president in 1919. He also organized and was then selected as the first chairman of the Educational Commission.

Mr. Long's friends presented him with a handsome fountain pen desk set as a "going away" gift and lasting token of appreciation of his pioneer work in the Craftsmen movement. The presentation was made by Public Printer Giegengack.

NAMED GENERAL MANAGER

Max Robbins has assumed his duties as general manager of the Federated Metals Division of the American Smelting and Refining Company, at the New York City office, so President Edgar L. Newhouse, Jr., has announced. Mr. Robbins, associated with the company since 1936, has served in managerial capacities at both the Whiting, Indiana, and the Chicago offices of the firm.

ASSIGNED TO NEW YORK OFFICE

Wilbur L. Leonard, connected with the Miehle Printing Press and Manufacturing Company since 1924, has been assigned to the city sales department in New York City. He had been connected with the Buffalo office of the company, covering its territories in Pennsylvania, New York, and West Virginia. His new territory is parts of New York City, Long Island, and western New York.

EULOGIZED AT FAREWELL DINNER

Robert A. Ritter, who had placed orders worth \$250,000,000 in commercial printing plants of the United States while production planning assistant to the Public Printer, was given a farewell dinner in Washington, D. C., October 12. Among speakers who eulogized Mr. Ritter were John J. Deviny, who served as toastmaster; Public Printer A. E. Giegengack, and Russell H. Herrell, executive officer of the GPO. Mr. Ritter resigned after ten years' service with the GPO to enter business in New York City as a managerial consultant.

FIRM'S EXPANSION UNDER WAY

An expansion program, costing \$5,000,000, has been announced by Cola G. Parker, president of the Kimberly-Clark Corporation, whose headquarters are at Neenah, Wisconsin, and which owns and operates five paper mills in that state. The increase of paper manufacturing facilities means the first step toward substantially increasing the corporation's production of book paper, so Mr. Parker announced, and represents the company's largest expansion in the book paper field since 1920.

Niagara, Wisconsin, where the Quinnesec paper mill is located, will be the center of the expansion program which includes the erection of a new building, 600 feet long and of sufficient width to accommodate two high-speed Fourdrinier machines which will be required to make machine-coated book paper. One of the machines is to be installed as soon as the building has been erected, and the other will be ready for operation in 1947.

In addition to the construction of the new building, plans call for a modernization program to include the installation of new paper-making machinery in existing buildings so that all pulp now manufactured at the Quinnesec mill will be transformed into book paper ready for the market. Pressroom difficulties will be minimized by the installation of temperature and humidity equipment and controls, and comforts of employees will be provided by the construction of locker rooms and modern eating facilities for their use.

The additional production facilities will provide maximum earning opportunities for the employees. Another after-math development that is expected is an increase in erection of the homes that will be required by additional employees and their families.

Improvement in the other mills will take place, so Mr. Parker announced, "as financial ability permits."

"Our program strives for maximum quality and efficiency of our personnel, our product, and mill," said President Parker. "A thorough survey of all of our mill facilities led us to the conclusion that Niagara, Wisconsin, was the logical place to begin."

BAR SOLDIERS FROM JOBS

In New South Wales, Amalgamated Printing Trades Employees' Union is opposing admission of soldiers as new applicants to the printing industry. The union has based its opposition on the question of "absorptive capacity" of the industry to care for the new applicants.

EDUCATIONAL WORK RESUMED

Educational work was resumed by the Lanston Monotype Machine Company, at Philadelphia, on November 1, and students are being accepted for training in the operation and maintenance of the Monotype keyboard and composition caster, type and rule caster, the Giant caster, material making machine, and Monotype-Thompson typecaster. The training period extending over a period of eight weeks applies to the keyboard operation, while a period of twelve weeks is required for the monotype composition and display typecaster courses.

The announcement sent to owners of Monotype equipment states that there is no charge for tuition, and that instruction books are available at cost.

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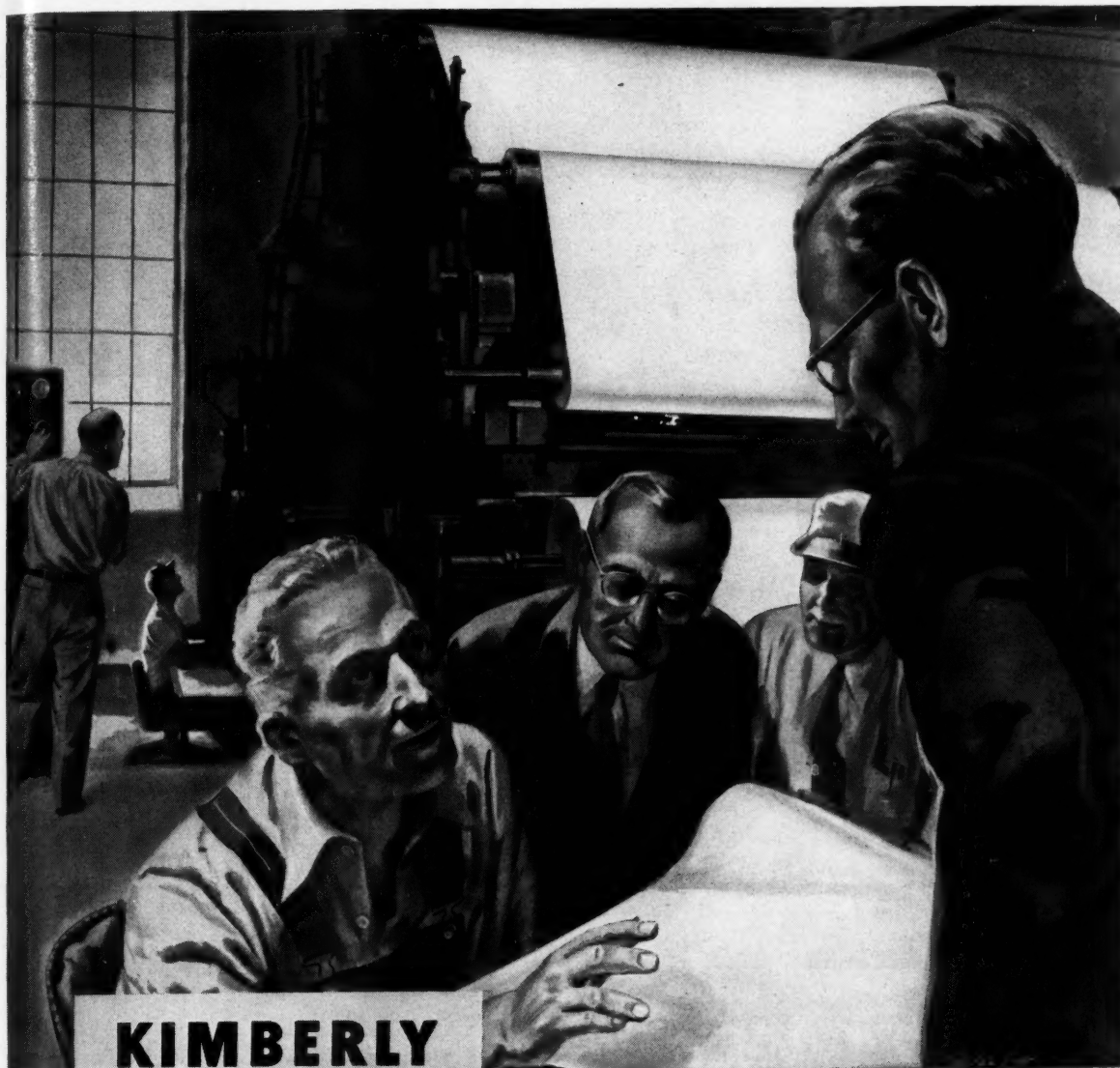
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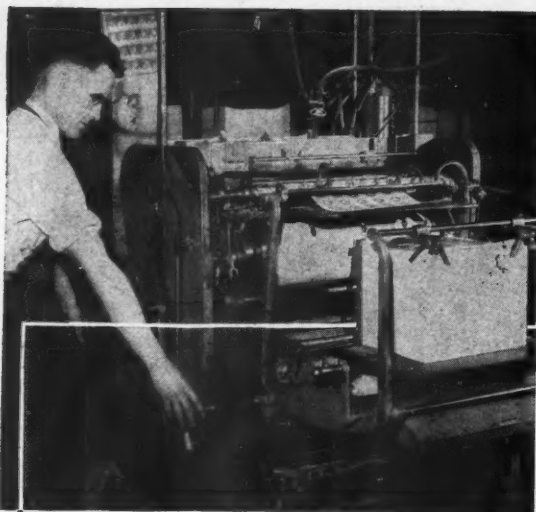
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SAN FRANCISCO, CALIF. { Blake, Moffitt & Towne
Zellerbach Paper Co.
SAN JOSE, CALIF. { Blake, Moffitt & Towne
Zellerbach Paper Co.
SEATTLE, WASH. { Carter, Rice & Co. of Wash.
Zellerbach Paper Co.
SHREVEPORT, LA. Louisiana Paper Co.
SPRINGFIELD, MASS. The Paper House of New England
SYRACUSE, N. Y. J. & F. B. Garrett Co.
TAMPA, FLA. Knight Bros. Paper Co.
TOLEDO, OHIO The Ohio & Mich. Paper Co.
TROY, N. Y. Troy Paper Corp.
TUCSON, ARIZ. Blake, Moffitt & Towne
WASHINGTON, D. C. { Barton, Duer & Koch
Paper Co.
Stanford Paper Co.
WILKES-BARRE, PA. H. A. Whiteman & Co.
WORCESTER, MASS. { Charles A. Esty Paper Co.
Div. of Carter, Rice & Co., Corp.



When you plan a campaign . . . first **CONSULT YOUR PAPER MERCHANT**

**he can help you avoid press room headaches,
delivery hold-ups and customer flare backs**

—by recommending the right quality, coating, size and weight. He can also make other important suggestions in connection with the campaign you are planning.

Your paper merchant knows the foundation of a good printing or offset job—top **quality stock**. For instance when it is a question of coated blanks he will advise you that FALPACO has the necessary quality that means a superior printing job.

Of course you may not be able to get all the FALPACO coated blanks just when you want them. But your good friend the paper merchant is the best man to solve this problem for you. If it is at all possible, HE will find the answer.



FALULAH

PAPER COMPANY

NEW YORK OFFICE—500 FIFTH AVE. N. Y. 18 • MILLS—FITCHBURG, MASS.

When Writing These Advertisers, Please Mention THE INLAND PRINTER

It's time to think about...

Just before the war, McLaurin-Jones published a comprehensive booklet "Handbook of Informative Labeling," which gained wide acceptance as a reference and idea book about the correct labeling of merchandise to "present the facts upon which the purchase depends."

During the war, however, the only fact upon which a purchase depended was whether or not the merchandise in question was in stock.

With the return of merchandise to the shelves and counters of the nation, competitive selling will once again bring Informative Labeling to the fore. Confronted with a choice of merchandise, the consumer wants to know more about the articles from which the selection is being made—in order to make an intelligent decision. "The salesperson may be busy elsewhere; she may be tongue-tied or disinterested; the informative label has the unique opportunity to close the sale."

With the upswing in the need for informative labels, you will do well to read the "Handbook of Informative Labeling" (we have extra copies, available upon request). Get acquainted with this renewed opportunity to sell more creative printing. The increased use of Informative labels for product identification opens new avenues of approach for printers and advertising men alike.

informative labeling!

WRITE TODAY

for your copy of a
"Handbook of Informative
Labeling."

McLAURIN-JONES
COMPANY

304 MacLaurin St.
BROOKFIELD, MASS.

OFFICES: NEW YORK • CHICAGO • LOS ANGELES

SPECIFY McLAURIN-JONES GUARANTEED FLAT GUMMED PAPERS

The gift most appreciated

BY ALL WHO USE THE WRITTEN WORD

A Complete Textbook and Practical Working-Manual
120 Half-tones, Line-cuts, and Diagrams

THE INLAND PRINTER SAYS:

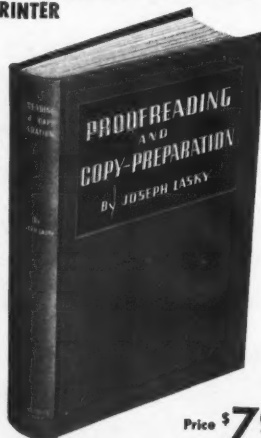
"Printer, editor, or proofreader will find assembled in one source the entire catechism of proofreading and the preparation of copy. Written by JOSEPH LASKY, an acknowledged master of these two subjects."

★
"Range extremely vast. Contents encyclopedic."

EDITOR AND
PUBLISHER

SEND MONEY WITH ORDER • 50c EXTRA OUTSIDE U. S.

This tremendously useful volume is an ideal gift for one in the graphic arts or about to enter it—a presentation incomparable. Answers thousands of questions on grammar, diction, capitalization, division of words, compounding, spelling, typography, style, and many other related subjects. Gives recipient a sound foundation for post-war efficiency.



656
PAGES

★
17 BIG
CHAPTERS

★
34-PAGE
INDEX

★
SIZE 6x9"

★
GOLD-
STAMPED

Price \$7.00 postpaid

MENTOR PRESS

360 West 23d St. (IP) New York 11, N. Y.

DOING TODAY'S JOBS WELL

A fact often lost sight of: "working for posterity" means doing today's jobs well . . . Because of their high quality, Johnson Inks have long proved able assistance in the production of printed matter designed to last.

CHARLES THEU Johnson AND COMPANY
GOOD INKS SINCE 1804

10th and Lombard Streets, Philadelphia, Pa.

New York • Chicago • Boston • St. Louis • Cleveland • Detroit
Baltimore • Kansas City • Pittsburgh • Atlanta • Dallas



"Thanksgiving", Lithograph by Doris Lee

HOW DIFFERENT THIS YEAR

Thanksgiving. We can all read new meaning in the word this year. War no longer casts its shadow over our lives. How good to be in a world at peace.

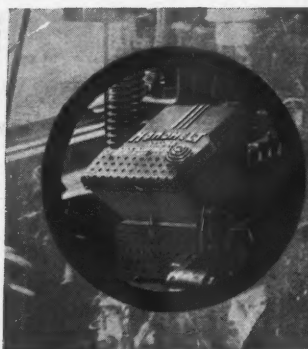
Not that we're overlooking the postwar problems that face us. We know that getting back to normal won't be a matter of overnight miracles any more than gearing for wartime production was.

"Patience, work and co-operation all along the line"—that seems to be the formula needed now. In the few short months since peace, we

at International have seen this formula produce some highly gratifying results . . . while working with our Distributors to meet the requirements for your new-day plans. International Paper Company, 220 East 42nd Street, New York 17, N. Y.



When Writing These Advertisers, Please Mention THE INLAND PRINTER



Why you will see MONOMELT in so many Trade Composition Plants

For more than 30 years trade compositors have found that MONOMELT improves type quality on any type casting machine. That's why more than twice as many Trade Composition Plants as any other class of plant use the MONOMELT System of metal control.

Monomelt Improves Quality for Printers and Publishers, Too!



Hundreds of printers and publishers, as well as the majority of trade composition plants, have found that the MONOMELT System of metal control improves the quality of their type and at the same time reduces composing room costs.

Feeding dead type metal directly into the MONOMELT hopper, instead of melting and pigging, not only reduces handling to a minimum but also cuts down the drossage loss of vital alloys . . . holds metal in better

balance longer. Molten metal, not cold pigs, is fed directly into the melting pot allowing 25 to 50 degrees lower casting temperature. Machine troubles (squirts, fouled throat, etc.) are practically eliminated and the quality of type is definitely improved.

Investigate the MONOMELT System of type metal control and find out why the majority of trade composition plants throughout America, where utmost quality is paramount, depend on MONOMELT.

Write today for the new illustrated folder, "To Speed The Printing of a Perfect Page"

MONOMELT COMPANY

1612 POLK STREET NORTHEAST
MINNEAPOLIS 13, MINNESOTA



LIGHTEN THE BURDEN OF PRINTING LIGHTWEIGHT PAPERS

Chapman Static Neutralizer, absolutely safe, simple — no moving parts — eliminates static under any weather conditions, at any time of year, in any climate. Fully guaranteed.

Presses can be speeded up

Feeding is aided: Sheets will not crumple or miss

Sheets are delivered without clinging to strippers and guides

Sheets will not stick to the pile, and are readily jogged

Reduces fire risk on gravure presses

No pressroom complete without it.

For all flat bed and rotary presses
Letterpress—Offset—Gravure

★ IN WORLDWIDE USE FOR FORTY YEARS ★

CHAPMAN ELECTRIC NEUTRALIZER CO.

BOX 268, PORTLAND 5, MAINE



STILL ON TOP

Though others falter,
Hardier than old Gibraltar,
Ton-Tough wasn't meant to
suffer,
When the going's tough
. . . he's tougher!

TON-TOUGH TYMPAN
doesn't sag,
No more warp or cockle
snag,
Pressmen warble, loud
and steady,
"Ton-Tough Tympan's
THE makeready!"

STEALS THE SHOW wherever precision and uniformity count. TON-TOUGH TYMPAN'S durable design assures flawless, fadeless runs. Folds and holds either way of the sheet.

TON TOUGH



TYMPAN

CENTRAL PAPER COMPANY INC.

2456 Lakeshore Drive

Muskegon, Michigan



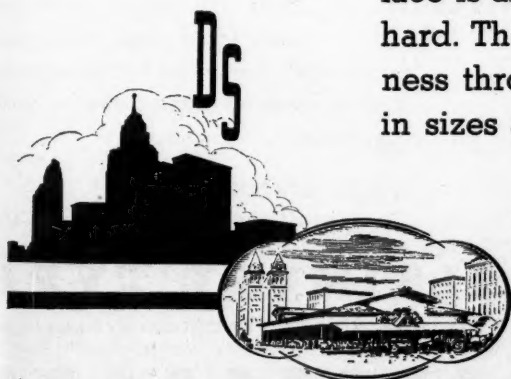
PAN

EXPEDITES PRODUCTION

Detroit Special-Treated Tympan always provides a surface that assures perfect impressions and speeds up make-ready. That's why it has become the preferred tympan paper in hundreds of modern pressrooms.

This is the tympan that *retains* its surface uniformity. The material impregnating this stock is always uniformly distributed...in all normal temperatures...for any length of time...regardless of how the roll is placed.

Because the Mitscherlich process is employed in its manufacture, Detroit Special-Treated Tympan is *extra* strong. Its surface is always perfectly smooth and unusually hard. There is a controlled uniformity of thickness throughout each roll. Rolls are furnished in sizes and widths to fit any pressroom need.



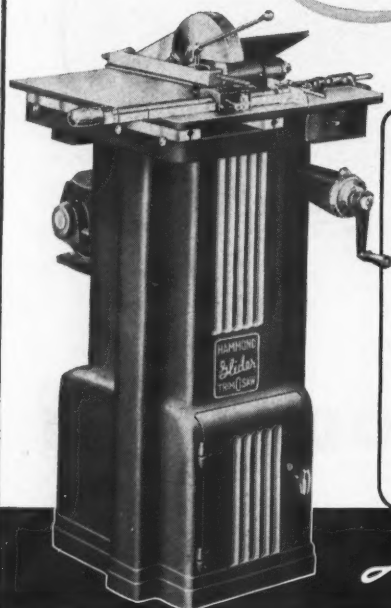
**DETROIT SULPHITE
PULP AND PAPER COMPANY**

DETROIT 17

MICHIGAN

For Items Not Advertised, Write THE INLAND PRINTER'S Readers' Service

SINGLE-ACTION CLAMP



HAMMOND

Glider
TRIMOSAW

*The Saw with the
Ball Bearing Table!*

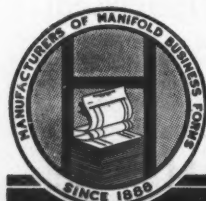
SINGLE-ACTION CLAMP: Work is clamped with single downward motion. Clamp opens to 42 picas — holds as short as 8 points — removes from table with quarter turn of eccentric locking lever. Positive, unyielding, quick acting, non-fanning.

Hammond Machinery Builders
INC.

HAMMOND MACHINERY BUILDERS—1616 DOUGLAS AVENUE, KALAMAZOO 54, MICHIGAN • Eastern Branch: 71 West 23rd St., New York 10, N. Y.

One-Time CARBON PAPER

Whether it's BLACK, for Machine writes, or BLUE, for hand writes, HANO One-Time Carbon has found instant acceptance from all profit minded printers. If you make any one-time carbon forms in your plant your customers will like the readability of copies from HANO One-Time Carbon paper.



WRITE FOR SAMPLES
AND PRICES TODAY

PHILIP HANO COMPANY
INCORPORATED
HOLYOKE, MASS.

PRODUCTION INSURANCE

No item of composing room equipment is more important to the maintenance of uninterrupted production than an adequate supply of

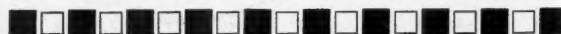
SPACING MATERIAL

Quads and spaces, quotation quads, leads, slugs and metal furniture are low in cost and generously stocked cases are appreciated by your compositors.

WRITE DIRECT
Or Consult the Dealer in Your City

BALTIMORE TYPE

15 S. Frederick Street Baltimore 2, Maryland



In the shop at Sackett & Wilhelms Lithographing Corp., pioneers in the use of aluminum litho plates.




A Few Reasons
Why Alcoa Aluminum
Litho Plates are Better*

1. Give longer runs
2. Image holds up longer without scumming or walking off
3. Wear better
4. Stand more regraining
5. Fine grain can be maintained
6. Require less chemical and water in fountain
7. Strong, yet light and easy to handle
8. Most economical all around

*From actual letters written by users.

ALUMINUM PLATES HAVE STOOD THE TEST FOR 50 YEARS

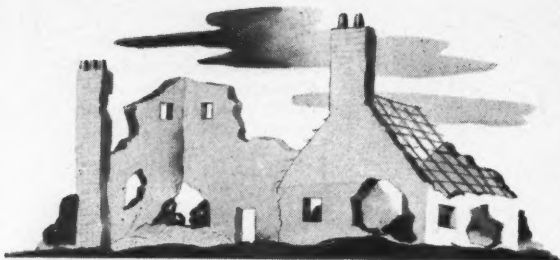
 In 1895 Sackett & Wilhelms, New York, was the first plant in this country to use aluminum litho plates and are still using them. Today, lithographers throughout the country run aluminum plates as standard equipment for every kind of job—to consistently turn out high grade work.

Check over the advantages of Alcoa Aluminum Lithographic Plates listed, then see your distributor for details or write ALUMINUM COMPANY OF AMERICA, 1837 Gulf Building, Pittsburgh 19, Pennsylvania.

ALCOA FIRST IN ALUMINUM



When Writing These Advertisers, Please Mention THE INLAND PRINTER

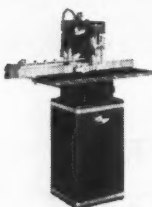


THE WAR IS OVER!! ARE *You* READY FOR THE BIG JOB AHEAD?

AMERICA won the War because of more efficient mass production and greater scientific knowledge.

Mr. Printer the same factors will win in the competition you will be facing. The shops having the more productive machinery will get the business.

We shall be glad to show you how Challenge Equipment can lower your production costs.



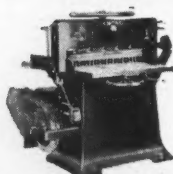
Challenge Paper Drills Speed Up Production

All have a motor operated drill head moved through the paper by hand lever, foot power or electro-hydraulic mechanism.



Challenge Proof Presses Make Good Impressions

The Series E Proof Press operates like a cylinder press. Large Ink Plate. Removable galley plate. Handy all-steel stand.

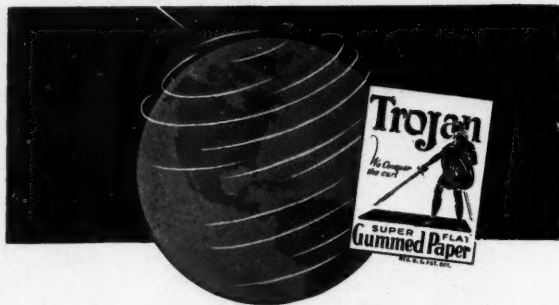


Challenge Paper Cutters Safe, Accurate Cutting

All models of Diamond Power Cutter, Challenge Pony Cutter, and Challenge Lever Cutter are of rugged construction and are easy to operate.

Challenge

THE CHALLENGE MACHINERY COMPANY
GRAND HAVEN, MICHIGAN



THERE'S A WORLD OF EXPERIENCE BACK OF THIS TRADEMARK

... and this background of experience, plus constantly improved research and manufacturing facilities, are responsible for the fact that TROJAN "Super-Flat" Gummed Papers continue to set pressroom performance standards on label and sticker runs.

THE GUMMED PRODUCTS COMPANY

OFFICES • TROY, OHIO • MILLS
DISTRIBUTORS IN PRINCIPAL CITIES

"When you think of GUMMED PAPERS, think of GUMMED PRODUCTS"

AIRPORT

LETTER- SPACING

Never too much, nor ever too little. It retains its display value no matter how far you stretch it. The widest line looks fine in

Airport Black

Series No. 702, in sizes from 14 to 72 point, for immediate delivery. 8-10-12 point available in the very near future.

CONSULT THE DEALER IN YOUR CITY OR
WRITE DIRECT TO

Baltimore Type

Executive Office and Foundry

15-17 S. Frederick Street Baltimore 2, Md.

BLACK

AN EXCLUSIVE BALTOTYPE FACE

The Franklin Printing Catalog

- 1—Furnishes a plain guide to all the details of valuing printing.
- 2—Is reliable always. For 28 years it has served thousands of successful printers.
- 3—Helps avoid the pitfalls of error common to the pencil-and-scratch-pad method of figuring. The Catalog remembers when you forget.
- 4—Is simple yet complete and understandable.
- 5—Is constantly in the process of revision—keeping always abreast of costs and changing processes.



Test the Catalog in your own office. Send for the free trial offer.

PORTE PUBLISHING COMPANY
Salt Lake City 5, Utah

THEY'RE BETTER-THAN-EVER!

EMBOSSOGRAPH Powders & Inks for beautiful RAISED PRINTING EFFECTS. All varieties of Metallics & Neutrals for Flexible and Permanent results. WRITE FOR DESCRIPTIVE PRICE LIST.

THE EMBOSSOGRAPH PROCESS CO., INC.
251 WILLIAM STREET NEW YORK 7, N. Y.

ENGDAHL BINDERY

EDITION BOOK BINDERS

"Books Bound by Us Are Bound to Satisfy"

1056 West Van Buren St., Chicago, Ill.

Telephone Monroe 6062

AICO

INDEXES

For Extra Profit

SEND FOR FREE AICO INDEX SELECTOR

Show your customers what time-saving AICO indexes will do to improve all sales manuals and literature. Send for the FREE AICO Index Selector today. Contains samples of all types of indexes.

THE G. J. AIGNER COMPANY • 503 S. Jefferson St., Chicago 7, Ill.

STEWART'S EMBOSSEING BOARD

Makes Embossing Easy

Needs no heating or melting—Simply wet it, attach it to tympan and let press run until dry. Sheets 5 1/4 x 9 1/2 inches \$1.25 a dozen, postpaid.

Instruction with each package.

THE INLAND PRINTER COMPANY
309 W. Jackson Blvd., Chicago 6, Illinois

Please Mention THE INLAND PRINTER When Writing to Advertisers

for *Better*
IMPRESSIONS



"33"
Ink Conditioner
Improves
THE PRINTING QUALITY
of Every Ink

Half-tones—zincs—type—offset—print sharper and cleaner when your inks contain "33," . . . It's easy to use. Results are positive. Add "33", according to simple directions . . . See the marked improvement in your presswork. Finer overall print quality makes a better impression on your customers.

"33" Ink Conditioner keeps half-tones open, assuring affinity of paper and ink and prevents picking. Other advantages include: elimination of crystallization, less heating, preservation of colors and proper trapping of colors in process work. Net results are better presswork and fewer adjustments. You get 15% to 30% greater ink coverage.

Safeguard every job by using "33" . . . It's a time-tested, shop-proven ingredient that assures better presswork. Write for an 8-lb. trial can, as guaranteed below and ask for a free copy of "To the Pressman."

100% Guarantee

8-lb. TRIAL ORDER If our Ink Conditioner does not satisfy you completely, you may return the unused portion at our expense. What could be fairer?

"33" (letterpress) "O-33" (litho and multilith)

Los Angeles • San Francisco • Dallas • Houston • Oklahoma City • Miami
Orlando • Tampa • Jacksonville • Tallahassee • Charlotte • Knoxville
Atlanta • Wilkes-Barre • Milwaukee • St. Louis • Kansas City • Denver
Cincinnati • Dayton • Hartford • Toronto • Montreal • Honolulu
Export Div.: Gutterman Co., Inc. 35 S. William St., New York 4, N.Y.

Central

COMPOUNDING COMPANY

1718 North Damen Avenue, Chicago, Illinois

IN CANADA—LTD. CANADIAN FINE COLOR CO. LTD., TORONTO

Acclaimed by All:

- Zephyr Halftone Black
- Zephyr Super Black
- Zephyr Utility Black

Available for any job . . .
Sets with lightning rapidity . . .
Backs up clean in 30 minutes . . .
Dry as a bone in one hour . . .

Try them and you'll buy them.

**SERVICE
FROM COAST TO COAST**

*Beneath this stack, experience, research
and service are at your command*

Sinclair and Valentine Co.

MAIN OFFICE AND FACTORY: 611 WEST 129th STREET, NEW YORK, N. Y.

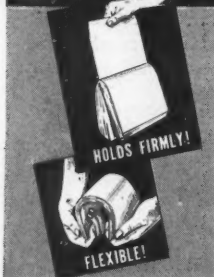
Atlanta Boston Cleveland Detroit Jacksonville Los Angeles Nashville Philadelphia
Baltimore Chicago Dallas Denver Kansas City Miami New Haven New York City
Birmingham Cincinnati Dayton



**NEW! A LIQUID PLASTIC
COLD PADDING GLUE**



*Trial Shipment
On Approval!*



PLIATAB Liquid Plastic Cold Padding Glue forms a tough, pliable film that withstands all kinds of bending without cracking, crystallizing, or relaxing its tenacious grip! Paper pads are held firmly yet each sheet releases with a clean, smooth edge. Pliatab holds until last sheet is used. Ready to brush on. Pliatab saves time, cuts waste, dries quickly on all papers or cardboards. Non-tacky, unaffected by temperature changes. Dilutes with water instead of costly solvents. Invoice gladly cancelled if trial shipment not satisfactory.

**Order From Your Jobber or
MAIL THIS COUPON TODAY!**

Gentlemen: Please ship the following trial order of PLIATAB on approval at once. We understand you'll cancel the invoice if we find this product unsatisfactory.

___ qt. jars at \$2.00 ea. ___ gal. jars at \$6.00 ea.
Color ☐ Red ☐ White F.O.B. Chicago or New York

Name _____

Address _____

City _____ State _____

Jobber's Name _____ City _____



PAISLEY PRODUCTS INCORPORATED

Manufacturers of Glues, Pastes, Resin Adhesives, Cements and Related Chemical Products
1770 CANALPORT AVE., CHICAGO 16, ILL. ★ 630 W. 51st STREET, NEW YORK 19, N. Y.



LET

SOUTHWORTH

HELP YOU

LET Southworth help you in making your plans for more peace-time Business and Profits. Get the increased production and lower costs made possible by SOUTHWORTH'S new improved "Graphic Arts Machines."

In the future, as in the past, SOUTHWORTH will continue its leadership in the manufacture of Graphic Arts machinery. During the entire war period our research department has kept abreast of the times and new SOUTHWORTH models will have all the latest improvements.

WRITE FOR COMPLETE INFORMATION

SOUTHWORTH

MACHINE COMPANY

MFR'S: PAPER CONDITIONERS, UNIVERSAL JOGGERS, HUMIDIFIERS, PUNCHING, CORNERING, PERFORATING MACHINES, ETC.

30B WARREN AVENUE, PORTLAND, MAINE

ROSBACK

• Hi-Pro Paper Drills, Rotary Round Hole and Slot Hole Perforators, Snap-Out Perforators, Power and Foot-Power Vertical Perforators, Hand Perforators, Power and Foot-Power Punching Machines, and Gang Stitchers.

F. P. ROSBACK COMPANY

Largest Perforator Factory in the World

BENTON HARBOR, MICHIGAN

AMSCO CHASES

ELECTRIC-WELDED • SQUARE AND TRUE • ABSOLUTELY GUARANTEED
SOLD BY ALL DEALERS

AMERICAN STEEL CHASE COMPANY

31-31 Forty-Eighth Avenue, Long Island City, New York

**RUTHERFORD
MACHINERY COMPANY**

Division - General Printing Ink Corporation

LITHOGRAPHIC EQUIPMENT

THINKING ABOUT OFFSET?

HERE'S SOMETHING YOU'LL WANT



The more you learn about offset, the more you'll realize how different it is. It requires a technique all its own.

Before you go into offset, get all the facts — get one of the new booklets on offset plate-making, prepared by the leading offset chemical house. It's full of facts — easy to follow — it's compact. Learn how good offset plates are made. Write for this booklet today. It's FREE!

FREE!



**LITHO CHEMICAL
& SUPPLY CO. INC.**

63 PARK ROW, NEW YORK 7



Doyle equipment on Kelly Presses has given an excellent account of itself for many years.

FOR PRODUCTION AND PROFIT . . .

THE DOYLE *Open Glow* INFRARED DRYER

(THE DOYLE ELECTRIC SHEET HEATER)

For all makes of printing presses and folding machines. Dries ink quickly. Higher speeds, faster deliveries, more jobs. Saves time waiting to back up; saves slip-sheeting. No static, rapid handling; perfect jogging, less spoilage. No flames; less fire hazard, purer air. . . The Doyle Infrared Dryer is standard equipment on well known presses; has been used successfully for many years. Substantial, efficient, finest materials and workmanship.

GET OUR DESCRIPTIVE LITERATURE

THE J. E. DOYLE COMPANY

MANUFACTURERS OF DOYLE VACUUM SHEET CLEANER, DOYLE'S
SETSWELL COMPOUND, DOYLE'S LIQUID STATIC DESTROYER.

1224 WEST SIXTH STREET • CLEVELAND 13, OHIO

BETTER PRINTING • MORE PROFIT

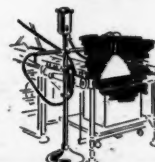


USE

W-R



- Can be used on all colors successively. No sandpaper effect.
- Harmless to press and operators. Safe to use on food labels and wrappers.
- Makes a fine, light spray or mist that is almost invisible.
- Absolutely colorless. Will not affect the most delicate tints or colors.



W-R



- Mixes with any lithograph, offset or letter-press inks—colors or black.
- Assures perfect lifting and blending of colors. Simplifies printing of solids.
- Prevents offsetting, mottling, picking and sticking. Keeps inks from crystallizing.
- Indispensable for transparent colors and process work.



W-R Sprayer Gun Wax and W-R Process Color Wax have been standard with printers everywhere for almost half a century.

SEE YOUR DEALER OR
WRITE FOR SAMPLE

WAX REFINING COMPANY

Save Time, Reduce Costs Get Better Printing with M&W Quality Products

Reconversion has presented many problems, and even though the war is over, we are not yet back to real production on the equipment that is needed by thousands of our loyal friends.

We are sparing no effort to make available at the first possible moment our complete line of JOB PRESS LOCKS, CYLINDER PRESS LOCKS, CAST IRON FURNITURE AND IMPOSING TABLE TOPS.

In the near future we hope to be able to announce a sufficient supply to meet the demand.

Meanwhile our appreciation goes to those who have waited so patiently for our products.

Morgans & Wilcox Mfg. Co.

MIDDLETOWN, N. Y.

PRINTERS' SUPPLIES SINCE 1878

Now Back in Production! NEW HIGH-SPEED, STRAIGHT-LINE-FEED Cheshire Mailing Machines

AUTOMATICALLY CUT AND ATTACH
ADDRESSED LABELS TO ANY PUBLICATION

- Newly improved straight line feed
- Late design labeling head increases efficiency
- Proved by years of service—highest speeds

Write your requirements to

CHESHIRE MAILING MACHINES

1415-25 WEST ALTOULD ST.

CHICAGO 14, ILL.

Statement of the Ownership, Management, Circulation, Etc., Required by the Acts of Congress of August 24, 1912, and March 3, 1933.
of THE INLAND PRINTER, published monthly, at Chicago, State of Illinois ss. Illinois, for October 1, 1945

Before me, a Notary Public, in and for the State and County aforesaid, personally appeared J. L. Frazier, who, having been duly sworn according to law, deposes and says that he is the Editor of THE INLAND PRINTER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business manager are:
Publisher: MacLean-Hunter Publishing Corp., Chicago, Ill.
Editor—J. L. Frazier.....Evanston, Illinois
Managing Editor—None.
Business Manager—J. L. Frazier.....Evanston, Illinois

2. That the owner is: MacLean-Hunter Publishing Corporation, 309 West Jackson Boulevard, Chicago, Illinois. The stockholders of the MacLean-Hunter Publishing Corporation are: John R. Thompson, 2511 Coyle Avenue, Chicago; J. L. Frazier, 2043 Orrington Avenue, Evanston, Illinois; Col. J. B. MacLean, 7 Austin Terrace, Toronto, Ontario; Horace T. Hunter, 120 Inglewood Drive, Toronto, Ontario; MacLean Hunter Publishing Corporation, Ltd., 481 University Avenue, Toronto, Ontario.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

J. L. FRAZIER, Editor.
Subscribed and sworn to before me this 24th day of September, 1945.
M. E. JOHNSTON

(My commission expires Oct. 20, 1945.)

Talleres Mecanicos Eutenberg S. A.

(Soc. Anon.) Capital M\$N 1.500.000*

ZEPITA ST. 3101, BUENOS AIRES,
ARGENTINE REPUBLIC

Manufacturers of printing and general graphics machines, wish to obtain from American firms either the representation of their products or to manufacture same in our country on a royalty basis.

*

We can furnish you with ample references from American, English, and Argentine banks and business concerns.

* Argentine Currency

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COPY PAPERS FOR
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CLASSIFIED BUYERS' GUIDE

ADVERTISING LAYOUT

Study FRANK H. YOUNG'S ADVERTISING LAYOUT COURSE At Home

Now is the time to make your spare time pay. Increase your earning power. Mr. Young, international layout authority, offers a complete Home Study Course to help printers, advertising men, artists, etc. Learn by mail how to use sound layout principles. Receive Mr. Young's own personal criticisms. Endorsed by graduates. Easy payments. Write to Dept. O-443 for free details.

AMERICAN ACADEMY OF ART

Frank H. Young, Director
25 E. Jackson Boulevard Chicago, Ill.

BRONZING MACHINES

• **MILWAUKEE BRONZERS**—for all presses. Some rebuilt units. C. B. Henschel Mfg. Co., Milwaukee, Wis.

CALENDARS AND CALENDAR PADS

• **CALENDAR PADS**—67 Styles and Sizes. Write for catalog. Calendar backs for advertising, sheet pictures. Webush Calendar Imptg. Co., 109 Worth St., New York, N. Y.

COPY SERVICE

• **PROFESSIONAL COPYWRITER**, 11 years on scores of varied accounts, gives you the advantage of offering extra service to your customers. Free lancing after hours means moderate prices to you. Will edit, or create new copy. Can also furnish ideas and rough layouts. Swift service. Send requirements and background material. Estimate by return mail before proceeding. Box N-878, The Inland Printer, 309 W. Jackson, Chicago 6, Illinois.

ENGRAVED STATIONERY

• **WEDDING INVITATIONS** and other engraved stationery of fine quality. Segrist Engraving Co., 924 Oak St., Kansas City 13, Mo.

ENGRAVING SERVICE

ZINC HALFTONES & ETCHINGS

For NEWSPAPERS AND PUBLICATIONS, 80, 90 or 100 Halftone Screens

WRITE FOR PRICE LIST

NEA ENGRAVING SERVICE

P. O. Box 163 • Indianapolis, Indiana

EQUIPMENT WANTED

• **EQUIPMENT WANTED.** Want to buy new or used N. J. Machine Co. Pony Labelrite or similar picture mounting machine. Send full particulars. Oval & Koster, 700-800 W. Washington St., Indianapolis 4, Indiana.

• **WANTED:** A 22x34 or larger Harris Offset Press. Advise age, type of feed and delivery, and price. Madison Co., 307 West Congress, Detroit 26, Mich.

• **WANTED:** 17x22 and 14x20 Offset Presses. The Colwell Press, Inc., 405 South 6th Street, Minneapolis 15, Minnesota.

EQUIPMENT WANTED (continued)

• **WILL TRADE A MAC** (17 x 22) Webendorfer Offset Press, almost new, for a 22x34 or larger Harris Offset Press. Madison Company, 307 West Congress, Detroit 26, Michigan.

• **WANTED:** Miehle Horizontal or similar press. Bedsize 22x28. State serial number and press condition with price. The Huntsville Forester Press, Huntsville, Ontario, Canada.

• **WANTED:** 38x50 or larger cylinder press automatic feed in good condition. Address offers to 110 Washington St., Rm. 1104, New York City, New York.

• Complete newspaper and job shops bought and sold. Also individual equipment. Northwest Type Foundry, Minneapolis 15, Minnesota.

FOR SALE

FOR SALE

Ludlow—complete with cabinets
New Mats—reconditioned
Model 14 Linotype—Rebuilt
Model 8 Linotype—Rebuilt
Model 5 Linotype
Monotype Strip and Sorts Caster
Elrod (gas) Machine
Rouse Band Saw—New
Amsco Saw—New
Rouse Power Mitering Machine—New
Model 25 Vandercook Proof Press
Ostrander—Seymour Mat Roller
Stereotype (full page) Casting Box
Metal Furnace
Stereotype Saw
Hoe Router
Model F-Flat Scorching
51 x 73 Steel Stones
11 x 17 Miller Master Speed
Model 1200 Multilith
Portland Power Punch
Model 19 Boston Sticher
8 1/4 x 13 New Steel Galley Cabinets and Gallies

TOMPKINS

PRINTING EQUIPMENT COMPANY
1040 W. Grand Blvd., Detroit 8, Mich.
Suppliers to the Trade Since 1938

FOR IMMEDIATE SHIPMENT

MIEHLE Pony Automatic press. Press serial number 13382. Equipped with Dexter 4-post suction-pile feeder; Miehle extension delivery, A.C. 60-cycle variable speed electrical equipment.

DEXTER 44" Automatic clamp heavy-duty cutter

OSWEGO 38" Automatic clamp textile pinking cutter, 10-foot steel table with semi-automatic material inching device.

LINOTYPE model 25, two magazine mixer, serial number 41527. Fully equipped.

Six Punching Machines, both foot-power and power driven.

HAMILTON 51" x 75" steel imposing table, underneath 398 beaded steel galleys, 8 1/4" x 13".

TRIM-O-SAW saw trimmer, equipped with overhead router, jig and type-hi.

TYPE & PRESS OF ILLINOIS

220 So. Jefferson St., Chicago 6

FOR SALE (continued)

Mr. Printer:

OUR CONSULTATION DIVISION
INVITES YOUR PROBLEMS ON

**Modernization • Replacements
Disposal of Old Equipment
Exchanges • Consolidation
Retirement**

Many years operating as consultants to printers equips us to serve you confidentially and expertly. Never in the graphic arts history has printing machinery brought prices such as prevail today. Never has there been a better opportunity to make important decisions.

Perhaps you have been thinking for some time of retiring. Ask us to advise you. Write freely and in confidence on any problems listed above, or others which concern printing production and equipment. You will receive prompt and helpful service.

DESIRED AT PREMIUM PRICES

PAPER CUTTERS • MIEHLE UNITS
2 COLOR UNITS • 4 POST EMBOSERS
OFFSET EQUIPMENT
BINDERY EQUIPMENT
CURRENT OFFERINGS

PRESSES

McCain Cylinder, size 21x28, fully automatic
14x22 C. & P. Jobber
15 1/2x22 Galding Jobber

FOLDERS

38x52 Dexter Folder with cross feeder
Model B Cleveland Folder, hand fed

TYPESETTING EQUIPMENT

2 Model C Intertypes

MISCELLANEOUS

44x64 U.P.M. Bronzer
Several Fuch and Lang Bronzers (smaller)
Schwartz Feeder for 7/0 Miehle
Wesol Dura Plate Molding Press, size 26x28
Original Master Gravure Screen, size 14 1/2x17 1/2
175 line (Ephascreen)
62" Seybold Knife Grinder
12" Damore Embosser, Automatic
Post Envelope Machine
32" Metal Board Shear
Miscellaneous Composing Room Equipment
Chases: All sizes

PRINTERS EXCHANGE

Producers of The Speeddealer

705 S. WELLS ST., CHICAGO 7

• **Bookbinders' Machinery**—New model National book sewing machines; also rebuilt machines. Write for particulars. Joseph E. Smyth Co., 720 So. Dearborn St., Chicago, Illinois.

• **MAKE READY KNIFE NO. 66**, 3 Re-tractable, interchangeable blades. Packed in attractive box. \$1.00. Send cash with order. Mark Specialty Co., 406 Temple Bldg., Rochester 4, N. Y.

(Continued on next page)

MEGILL'S Patent Spring Tongue GAUGE PINS



QUICK ON... The universally popular Gauge Pin. \$1.80 dozen, with extra Tongues. Reg. U.S. Pat. Office.

Megill's Gauge Pins for Job Presses

Insist on Megill's Gauges, Gauge Pins, Gripper Fingers, etc. The original—the best. Circular on request. Sold by dealers.

THE PIONEER IN 1870

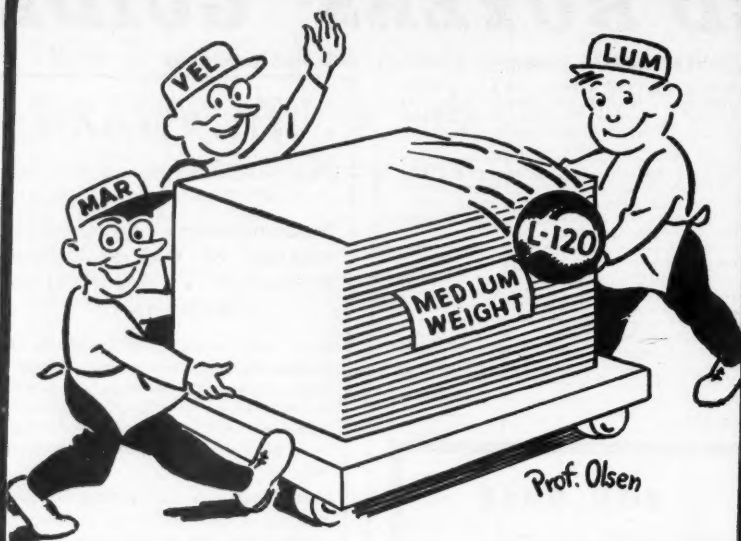
THE EDWARD L. MEGILL COMPANY

763 ATLANTIC AVENUE, BROOKLYN 17, NEW YORK

MEGILL'S Patent Original Steel GAUGE PINS



A handy Gauge Pin made with 12 pt., 15 pt., or 18 pt. head. Adjustable. 75c a dozen for either size.



The lid is off . . .

Through the war years Limitation Order L-120 has been the factor which prevented our selling our Medium Weight Marco, Marvelhide and Marvelleather Cover Papers for general use.

Of course war industries could secure them for their essential booklets, and heavy-duty service has proved over and over how well these Marvellum Medium Weight Covers resist soil and wear, giving good-looking protection to the contents. No wonder they're the leaders in the field! No wonder paper merchants and printers alike have hoped for the end of L-120 so that they could sell *all* their customers these superior Marvellum Cover Papers.

Mar, Vel and Lum now tell the story — L-120 is off! — they're all set to go. Some colors, some finishes in Marco, Marvelhide and Marvelleather Medium Weight — for any purpose — are being delivered very promptly — others will take longer. Please consult us for latest information. Get swatches from your Marvellum dealer or direct from us.

* * *

We invite printers and paper merchants to send us samples of attractive jobs on our Cover Papers. We're always happy to see them.

THE MARVELLUM COMPANY
Papers Distinctive
HOLYOKE • MASSACHUSETTS

Classified Buyers' Guide (continued)

FOR SALE (continued)

6 ROTARY PRESSES from \$1500. to \$18,500.

2 Meisel 3 color units, condition excellent. Cost each \$27,500. Price \$10,000. per press.

3 Kidder 4 and 6 color units.

1 Waldron 5 color press, carries 3 rotogravure and 2 aniline heads. New 1939. A. C. 60 cycle equipment.

TYPE & PRESS OF ILLINOIS

220 SOUTH JEFFERSON - CHICAGO 6

FOR SALE

Model B Cleveland Folder (25 x 38) with Cleveland Pile Feeder.

Model B Cleveland Folder (25 x 38) Hand Fed.

48" Seybold Power Cutter with Automatic Clamp.

Miller High Speed (13 x 20)

Hoole Numbering and Paging Machines.

Model 8 Linotype—New Style.

Payne & Walsh CORPORATION

82 Beekman St., New York 7, N.Y.

BEekman 3-1791

Continental

PRESENTS: DESIRABLE REBUILT EQUIPMENT

★
ALL-PURPOSE LINOTYPE (APL)
with late style accessories including Memphis and Erbar matrices from 36 to 144 pt.

#4-2-R. MIEHLE CYLINDER PRESS
25 x 38, with Dexter Swingback feeder

14x22 COLTS ARMORY PRESS
with inking attachment

12x18 CHANDLER & PRICE PRESSES

3/4" MORRISON STITCHER MODEL 3-Y

1/2" BOSTON STITCHER MODEL 4

28" BURTON POWER PERFORATOR

28" ROSBACK FOOT POWER PERFORATOR

Large Assortment of Cylinder Chases

Continental

PRINTING EQUIPMENT CO.

633 PLYMOUTH COURT CHICAGO 5, ILL.

(Continued on next page)

Classified Buyers' Guide (continued)

FOR SALE (continued)

• **FOR SALE.** One half interest in successful Electrotape foundry, in thriving mid-west town, convenient to metropolitan market. Remaining partner excellent production man. Established profitable volume. New building, no debts, good community, manpower situation adequate, employees have been with firm five years and more. Valued reasonably, mostly cash required. Grand opportunity for young man with sales ability, wanting to work for himself. Housing can be arranged. Reason for selling, other interests. Box N-883, c/o The Inland Printer, Chicago 6, Illinois.

• **IN FAST GROWING TAMPA, FLORIDA.** COMPLETE printing plant incl. steel rule die-making & cutting eqpt. Two fine buildings with income apartments on property. Bus. est. 1926. Price complete \$27,500. Terms. Owner now in N. Y. A. J. Bowman, 77 Park Ave., N. Y. 16, N. Y.

• **FOR SALE:** 1 C & G Pedestal Model Saw Serial No. 2088. In good running condition. Box O-869, % The Inland Printer.

• **For Sale: An Extensive Line of new and rebuilt printing equipment on easy terms.** Write for free list. Missouri Central Type Foundry, Wichita, Kans.

HELP WANTED

Wanted A FOREMAN

We need someone to take charge of the finishing department of the calendar and printed advertising division of our business. This is not a book bindery, although knowledge of such work could be valuable, but the man we need should be familiar with folding, stitching, mounting, tinning, gathering and other such operations.

He must have the ability and personality to command the respect and loyalty of 60 or more people working under him—an ambitious man looking to the future as much as to the present.

We offer such a man a real opportunity to join and go forward with the fastest growing business in this particular field of the graphic arts—a business which in a very short space of time has become a big producer—a business of which you will be proud, as an associate—a business located in the central west, a city of something less than 25,000.

Salary and bonus commensurate with ability and results.

If you think such a position might interest you, please write fully regarding yourself, family, work experience to Box C-828, c/o The Inland Printer, 309 W. Jackson Blvd., Chicago 6, Illinois

• **HAWAIIAN ISLANDS.** Leading commercial printing firm invites correspondence with topnotch journeyman pressmen (job and cylinder) and bookbinders (cutter, forwarder-finisher, ruling machine operator) who desire to take advantage of a bright stable post-war proposition. Good pay. Vacations, transportation assistance. Those qualified please address Honolulu Star-Bulletin, Box 3080, Honolulu 2, Hawaii.

• **PRINTING MACHINERY DRAFTSMAN** and designer for permanent work. Box N-879, The Inland Printer, 309 W. Jackson Blvd., Chicago 6, Illinois.

• **FIRST CLASS MECHANIC.** Printing Equipment. Guaranteed Wages. Tompkins Printing Equipment Company, 1040 West Grand Blvd., Detroit 8, Michigan.

(Continued on next page)

When you want to KNOW...go to an expert!



YOUR PRINTER has handled a great deal of paper in his time. He knows paper.

Are you up on your advertising?

You should recognize this advertisement. It is one of the series Rising Paper is running to boost your knowledge of paper. It's designed to build business for Rising—and you! Look for the series in:

U. S. NEWS • BUSINESS WEEK • SALES MANAGEMENT
ADVERTISING & SELLING • PURCHASING • PRINTER'S INK

Quality praised, too,
Rising Paper Company, Housatonic, Mass.

Ask your printer... he KNOWS paper!



Rising Papers

PRINTING AND TECHNICAL

WASTE PAPER IS STILL ESSENTIAL...KEEP SAVING IT!

Please Mention THE INLAND PRINTER When Writing to Advertisers

WHEN YOU THINK OF
WRITING... THINK OF

Whiting

Knowledge and Experience

For perfect harmony one is dependent upon the other; both are always open for improvement, therefore, without experience, knowledge would be only a theory and without knowledge, experience would stand at zero. The longer this combination works together the greater the progress.

For the past 80 years the Whiting Paper Company have been manufacturing fine papers, and it is the combination of knowledge and long experience that has made papers of Whiting's manufacture standards for quality.

An excellent example of Whiting's quality can be found in No. 1 Ledger. This paper has stood the long test of time. Many documents executed on this paper many decades ago are practically as good as the day they were made. No document made on Whiting's No. 1 Ledger has ever been known to disintegrate through age.



Price List Furnished on Application

WHITING PAPER COMPANY

MILLS: HOLYOKE, MASSACHUSETTS

111 N. Canal St., Chicago 6, Ill.

10 High Street, Boston 10, Mass.

154 West 14th St., New York 11, N. Y.

619 Chestnut St., Philadelphia 5, Pa.

Classified Buyers' Guide (continued)

HELP WANTED (continued)

Would you like

to get away from the crowded high-cost-of-living metropolitan areas to a pleasant medium size city to do the work you enjoy? A large western New York printer has an exceptional opportunity for an experienced alert superintendent in a modern plant. The right man should have a thorough knowledge of letterpress and offset and be familiar with problems of production, personnel, and quality. The position will pay an attractive salary to an ambitious man with the proper qualifications. Address Box N-881, c/o THE INLAND PRINTER, 309 W. Jackson Blvd., Chicago 6, Illinois.

• **PRINTER** who has had experience in advertising typography and fine printing to eventually take complete charge of composing room in growing concern in central Ohio. Also Intertype operator with outstanding ability in commercial work. Premium wages. Write fully. Box O-765, % The Inland Printer, Chicago 6, Illinois.

• **HAND COMPOSITOR:** for high grade commercial and advertising composition. Union. **WEIMER TYPESETTING CO.**, 32 E. Georgia St., Indianapolis 4, Ind.

• **WANTED:** Mechanical engineer or good experienced mechanic knowing composing, binding and printing machineries, capable of taking charge of the maintenance of a big printing plant. Permanent position for the man suitable, and good conditions. Please write and give full particulars to Garden City Press, Gardenvale, P. Q. Canada.

• **WANTED.** Combination Linotype operator and job compositor, medium size plant, in Florida on the Gulf Coast. Also pressman to take charge of pressroom consisting of Miehle Vertical, Kluge, Miller Automatic, 8x12 open press and pony Miehle with Cross feeder. Good pay, only sober and reliable applicants considered. Box N-880, The Inland Printer, 309 W. Jackson Blvd., Chicago 6, Ill.

• **HAND COMPOSITOR,** cylinder pressman, feeder, and journeyman bookbinder. Good openings for two-thirds to perfect themselves in the trade. Steady work and top wages. The Caxton Printers, Ltd., Caldwell, Idaho.

• **PROCESS ARTIST:** Capable of doing dot etching and retouching on continuous tone negatives. State experience. Box O-871, % The Inland Printer.

• One Linoleum or rubber plate poster artist. One advertising man familiar with printing and direct mail. Salary. The Fair Publishing House, New London, Ohio.

• **ENGRAVER:** Experienced in making brass embossing dies. Steady work and good opportunity for qualified man. Box J-796, % The Inland Printer, Chicago 6, Ill.

(Continued on next page)



STITCHING WIRE

ROUND OR FLAT

The Seneca Wire & Mfg. Co., Fostoria, Ohio

INKS

FOR SHARP IMPRESSIONS
in Litho-Offset and Printing
FOR METAL DECORATING

Get Varnishes and Dryers, too, from **Gaetjens, Berger & Wirth, Inc.**
35 YORK ST., BROOKLYN, N. Y., • 538 S. CLARK ST., CHICAGO

ROTARY PRESSES

for Lithographers, Printers, Newspaper Publishers. Also Presses for Folding Box Manufacturers. Tell Us Your Requirements

WALTER SCOTT & CO., INC., PLAINFIELD, N. J.

H. B.

ACCURATE composing room tools give maximum production from every man-hour. Write for catalog of ROUSE Time-Saving equipment.

Rouse & COMPANY
2218 NORTH WAYNE AVENUE, CHICAGO, ILLINOIS

Classified Buyers' Guide (continued)
HELP WANTED (continued)

• **WANTED UNION PRESSMEN** for 32-page Hoe Rotary Magazine Press. Positions are for men in charge of press, folder and tension men. High wages and plenty of overtime. Also need pressman for pre-makeready department. Apply Mr. A. V. Paul, The Progressive Farmer, Birmingham 2, Alabama.

MECHANICAL OVERLAY PROCESS

Leading Printers and Publications
Now Use **COLLINS**

CHALK RELIEF OVERLAYS

FOR ALL HALFTONE MAKEREADY

Great improvements over slow hand-cut Overlay method. Low cost, saves time. Improves quality. Apply on company letterhead for free instruction books and prices.

A. M. COLLINS MFG. CO., 228 Columbia Ave., Philadelphia, Pa.

MOTORS & CONTROL EQUIPMENT

• **CLINE ELECTRIC MFG. CO.**, Cline-Vestinghouse Motor and control equipment for printing machinery, 211 West Wacker Dr., Chicago, Ill.

ROLLERS

**AMERICAN
ROLLERS**

Take the
GUESSWORK
out of
PRESSWORK
Try them.

AMERICAN ROLLER CO.

1342 N. Halsted St., Chicago 22
225 N. New Jersey St., Indianapolis 4

ROTARY PRINTING PRESSES

• **DUPLEX PRINTING PRESS CO.**, rotary and flat-bed web presses, stereo and mat machinery. Battle Creek, Mich.

RUBBER PLATE MATERIALS & TOOLS

LOOK FOR
THE T-I-P-I
TRADE
MARK

T-I-P-I

REG. U.S.
PAT. OFF.
319445

**RUBBER PRINTING PLATES
AND CUTTING TOOLS**

SOLD BY LEADING PRINTERS' SUPPLY DEALERS
USED BY LEADING RUBBER ENGRAVERS
P. CO. 1000 BROADWAY KANSAS CITY MO.

SITUATIONS WANTED

TOP-NOTCHER

Trained in top-notch letterpress plants wants to connect with medium-sized progressive outfit with eyes to the future. Thoroughly schooled in production, sales, estimating, purchasing, and costs. Knows market. Gets along. Plenty of ideas. Partnership arrangement preferred. Write Box N-882, c/o The Inland Printer, 309 West Jackson, Chicago 6, Illinois.

• **A COMPOSING ROOM OR PLANT FOREMAN.** Experience from layout and hand composition to full plant management making profit-production records while reducing man hours. Old timer, not too old to repeat for firm wishing to squeeze more profit from business. High grade Union man who can put on the pressure. Go anywhere, prefer South. Box 851, % The Inland Printer, 309 W. Jackson Blvd., Chicago 6, Illinois.

(Continued on next page)

FIRST COME FIRST SERVED



**SO
order
your Acraplate
NOW!**

So many firms are taking advantage of the economies of printing with rubber or plastic plates that we are forced to adopt this delivery policy for new Acraplate Presses.

This modern plate-making method makes possible these many advantages:

- Low cost duplicate plates whereby runs can be made in multiple, saving one-half or more in running time.
- Elimination of standing forms and the necessity of tying up money in metal. Resinous mats can be stored indefinitely and in one-quarter the space of metal.
- Savings in make-ready and ink.
- Higher press speeds and less wear on the presses.
- Reduced chance of offset and no embossing.



**A FEW ACRAPLATE
ENGINEERING
"FIRSTS"**

- 1 Rugged Side Plate Design.
- 2 Large Diameter Rams.
- 3 Industrial Type Rotary Vane Hydraulic Pumps.
- 4 Positive Fingertip Control of Pressure.
- 5 Adjustable Gib Guides for Moving Platen.
- 6 Ball-Bearing Rolling Plate for Work.

Write for complete details and specifications

**504 Woodward Avenue
Buffalo 17, New York, U. S. A.**

OFFICES IN PRINCIPAL CITIES . . . UNITED STATES AND FOREIGN COUNTRIES



When Writing These Advertisers, Please Mention THE INLAND PRINTER

**POTOMAC
COVER**

**DISCO
BLOTTING
LINES**

**DISCO
WOODGRAIN
COVER**

**POTOMAC
VELOUR**

NOT ALL THE "SWORDS"

are being beaten into plowshares—many of the current reconversions are designed to renew the supply of Automobiles, Refrigerators, Radio Sets, Washing Machines, Electric Appliances, Building Materials, and a multitude of other things that the American public wants and needs.

Jobs for printers will follow automatically — to meet the need for Catalogues, Booklets, Folders, Broadsides and other forms of Advertising.

The Disco Papers displayed on this page will be good items to put at the top of your paper shopping list.



DISTRICT OF COLUMBIA PAPER MILLS, INC.
WASHINGTON 7, D. C.

Classified Buyers' Guide (continued)

OFFSET PRINTING FOR THE TRADE

Trying to Run Your Plant Short-Handed?

Let Our Shop Handle The Over-Flow. We offer the complete facilities of a modern photo-offset plant (from art department to bindery) able to produce any piece from a black and white circular to a four-color process billboard—from a letterhead to a 1,000 page catalog.

Planograph-Offset will give you the profit without the worry . . . 15 to 50% can be added to our quoted price without being out of line on your estimate. We furnish a flat scale from which to quote on ordinary combination form planograph runs; we make special quotations on more complicated jobs according to specifications. We handle complete from art work, type-setting, etc., to bindery—or camera, plate, and presswork only—shipping flat to your plant for finishing.

We Protect Your Accounts—Every printer on our books will testify to the fair treatment we extend them.

FOR PRICE LIST WRITE:

GREENLEE CO.

TELEPHONE DIVERSEY 8400

2225 N. Lakewood Ave., Chicago 14

PHOTOENGRAVERS' MACHINERY & SUPPL.

• **THE DOUTHITT CORPORATION**, 650 W. Baltimore Ave., Detroit, Mich. Complete plate making equipment for lithography and photo-engraving. Cameras, Whirlers, Printing Frames, etc.

PROOF PRESSES

*Here
is
Help*



Twenty-five illustrations and brief descriptions of Vandercook Proof Presses and PREMAKEREADY equipment will enable you to make comparisons, and select the most logical machine for your needs. Write for booklet and full information today.

VANDERCOOK
PROOF PRESSES • BLOCK LEVELLERS
PREMAKEREADY EQUIPMENT

VANDERCOOK & SONS
900 N. Kilpatrick Ave., Chicago 51, Illinois

(Continued on next page)

Make 'em Last— Keep 'em Running

Always take proper care of your numbering machines—especially these days, to insure longer life and accurate performance: 1—clean; 2—oil; and 3—adjust. You can do it or we will recondition—all makes—at nominal cost. Let us help "Make 'Em Last."



UNCONDITIONALLY GUARANTEED

Investigate our Reconditioning Service

WHEN YOU MUST . . . Replace With ROBERTS

Model 27 — 5-Wheel **\$7²⁰** each
\$12 Less 40% net

Model 28 — 6-Wheel **\$8⁴⁰** each
\$14 Less 40% net

Roman or Gothic style figures. Forward or backward action. Efficient direct drive in all.

ROBERTS NUMBERING MACHINE CO., 694-710 Jamaica Ave., Brooklyn, N. Y.

STOCK CUTS

Christmas
Electros
of BEAUTY and DISTINCTION



ARROW SERVICE
P. O. BOX 2217 Salt Lake City 13, Utah
SEND FOR FREE CATALOG

TYPEFOUNDERS

Corvinus

Send for specimen sheet showing all sizes and prices

ACME TYPE FOUNDRY
161 W. HARRISON ST., CHICAGO 5, ILL.

• **THE BAUER TYPE FOUNDRY, INC.**, 235 East 45th Street, New York, N. Y. Producers of fine type faces.

• **MISSOURI-CENTRAL TYPE FOUNDRY**, the big type foundry of the West. Free catalog, Wichita, Kansas.

• **DURABLE FOUNDRY TYPE**. Circular on request. Northwest Type Foundry, Minneapolis 15, Minnesota.

TYPEMETER

ELCO UNIVERSAL TYPEMETER

Accurately answers your copy-fitting problems in any type, any size, in lines from 3 to 255 picas. Based on character count and easily adapted to your composing room. Single copies \$5.00 postpaid, The Inland Printer, or write for estimate on complete installations. Elco Typographic Service, Second & Dueber, S. W., Canton 6, Ohio.

WIRE

• **SPECIFY PRENTISS STITCHING WIRE**. Over eighty-five years of wire drawing experience. Supplied in coils or on spools. **SOLD BY LEADING DEALERS EVERYWHERE.**

WELCOME WORDS



ADENA HALFTONE OFFSET

Likewise, all worries may be dismissed when you specify Adena Halftone Offset. They are always welcome words to "everybody in the picture," including your customer.

Midway between enamel and offset . . . offers the advantages of both. Dull or gloss; never any mottling or muddy effects.

Save money by shipping via
Miami Valley Shippers' Assn.

MAKERS OF QUALITY OFFSET, LITHOGRAPH AND BOOK PAPERS

A BUY-WORD FOR HIGH-GRADE
HILLCOTHE PAPERS
THE HILLCOTHE PAPER CO. Chillicothe, Ohio

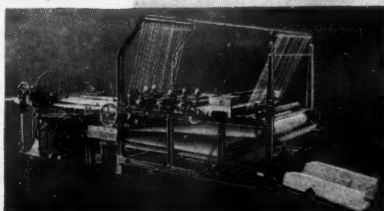
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